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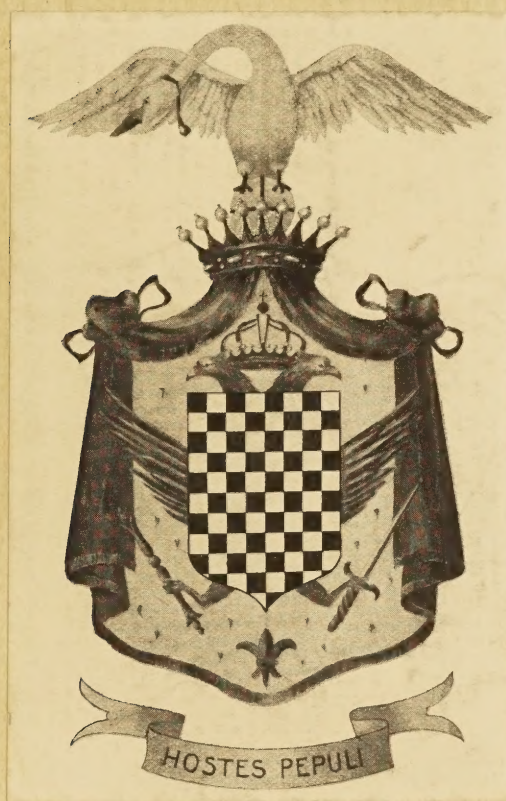
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ITALIAN ART

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AMERICAN ART ASSOCIATION · INC

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New York

1929



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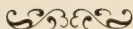
ITALIAN ART

of the Quattrocento and High Renaissance

IMPORTANT EARLY FURNITURE
NOTABLE SCULPTURES
BRONZES , PAINTINGS
RICH FABRICS

CATALOGUED UNDER THE SUPERVISION OF
Gr. Uff. Professor Luigi Grassi
CAPO NAZIONALE DELLA CORPORAZIONE
ANTIQUARIA ITALIANA

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NEW YORK
1929

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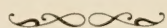
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OTTO BERNET · HIRAM H. PARKE · H. E. RUSSELL, Jr.
Auctioneers

AMERICAN ART ASSOCIATION · INC
Managers

CATALOGUE

Rare Italian Art

IT has become axiomatic to remark that it is nowadays virtually impossible to procure from Southern Europe, and in particular from Italy, collections of genuine objects of art of high merit; their scarcity, coupled with the increasing burden of governmental restrictions, will in the near future cause such a sale as the present to seem of historic importance.

The Pepoli family of Bologna, one of the oldest of the baronial rulers of the Middle Ages, and related by intermarriage to many of the reigning families of Europe, has been the possessor of a wealth of artistic property acquired by its members through five centuries. It is represented today by Count Taddeo Guido, the last of his line, an elderly noble without heirs of the body, who has decided to liquidate before his death the remaining treasures of his race. To these have been added a few objects from the family of Marchese Rusconi, enhancing the dignity and value of the collection.

THE FURNITURE

The fine *quattrocento* and High Renaissance furniture includes an exceptionally large number of important chairs. Of these, we shall refer to three or four beautiful Florentine Dantesque chairs in original condition [Nos. 284, 324, 327] at one time in the Bardini collection; together with a walnut Savonarola chair of Venetian origin, enriched with dolphins and distinguished by an extremely rare feature—the presence of leaf carving upon the arms. A considerable collection of state chairs in damask, tapestry and Genoese velvet, principally from Tuscany and Umbria, includes a pair in the finest sixteenth century verdure tapestry, a set of four in Brussels tapestry [Nos. 333-334] and three [Nos. 336-338] covered in the extremely rare Medicean tapestry of the late Renaissance, the backs displaying figures of putti with branches of fruit, the seats festooned masses of fruit and flowers. A carved and parcel-gilded *sgabello* stool of baroque design, lavishly ornamented with scrolled leafage, should be noticed for its rarity; in antithetical simplicity is an unusual box-like *faldistorium*, constructed entirely of walnut, with quadrangular posts at the corners, a type evolved from the ruder wrought iron *fald*-stools of the fifteenth century.

A Siennese walnut lectern of the early Renaissance, with beautiful golden patina and graceful double-baluster standard, achieves a simplicity and beauty of proportion not uncommonly found in ecclesiastical furniture of the period, which was often designed by an architect and executed by the first carvers of the age.

Two walnut coffrets, both of the highest importance, are contained in the collection: the first is a Perugian work of the sarcophagus type and is carved with an undulating mass of scrolling foliage delightfully enriched with original gilding and polychromy; the second is a North Italian Gothic example [No. 237] dating from about 1400, the sides ornamented with round arches filled with tracery and carved with two escutcheons flanking a figure of St. Peter. A small group of larger chests, or *cassoni*, includes an interesting piece with paneled sides carved in a basket-work motive emulating the pattern of the well-known example in the Castello di Vincigliata; and a magnificent Florentine *chef-d'oeuvre* [No. 331] supported by winged caryatids and adorned with richly scrolled oval cartouches in the Sansovinesque fashion, bearing figures of putti astride sea-horses, and centred with an escutcheon upheld by cherubs. This is a companion piece to the celebrated chest in the Museo Nazionale, Florence, illustrated in Schottmüller, *Furniture of the Italian Renaissance*, plate 134. A third piece, centred with an oval cartouche carved with an armored mythological figure, exhibits further the quality of contemporary Venetian design.

One of the most striking developments of fifteenth century art, confined to the northern provinces of Italy, is exemplified in an extraordinary *certosina* inlaid cabinet à deux corps [No. 332] literally encrusted with ivory in a blazing profusion of roundels and smaller gems; this art, sponsored by the Embriachi, was an offshoot from Moresque design brought overseas from Spain and developed in its full sumptuousness by the Venetians. With it may be compared a yet more sophisticated product of High Renaissance art, the Roman *armadio* of the Spada family, with its carved escutcheons and panels of reverse scroll decoration, stop-fluted pilasters and frieze of triglyphs and classical ornament. A unique companion to these is the curious Rucellai cabinet from the room known as the *stanza del Diavolo*, which embodies the naive interpretation of a gruesome family legend: the front contains a sliding panel, partly concealing the portrait of an ill-fated lady of the Rucellai family, which on being displaced reveals a painted figure of Satan.

We have not space to enumerate in detail the varieties of side tables, library and refectory tables, gathered from all corners of Italy and having in common nothing more than an almost unerring sense of proportion found even in the humblest craft-products of the age. Among their number and among the most superb examples of Italian furniture ever brought to America, is the famous cabinet table [No. 330] of the Manchasolia family. This piece, which is of Lombardian workmanship, bears an original carved inscription on the frieze attesting its commission by Paulus Manchasolia in

July, 1548; and upon the underframing, beautifully carved busts of members of the family, together with the escutcheon and monogram of Manchiasolia. This marvelous table comes from the collection of Countess Palastrelli of Piacenza, a direct descendant of the original owners, from whom it passed into the possession of the Pepoli family. Of southern French origin and dominated by the influence of the school of Dijon, is an elegant carved walnut library table [No. 329] with arcaded stretcher and vase-shaped ends, enriched with an escutcheon supported by *adossés* monsters. This table is also in original condition and beautified by a warm brown patina.

An interesting heirloom of the Farnese family is the wrought iron four-post bedstead, at one time belonging to the Cardinal Farnese [Pope Paul III] and embellished with the lilies which constitute the family device.

THE BRONZES & ARMOR

A small but choice group of bronzes contains three examples of the Paduan school, given to Riccio: a frog, a very fine candlestick [No. 235] and the *Satyr Drinking* of the Hamilton Palace collection. The *Madonna and Child* by Andrea Contucci displays an interesting departure from the conventional composition of the group, the Child sprawling gleefully upon His back in the folds of His Mother's gown. A bronze medallion depicting an Olympian feast, and very finely chiseled in delicate bas-relief, is closely related to the *orfèvrerie* of the Cellini workshop.

Two specimens of the richly decorated arms and armor of the period are worthy of note: a gilded armet with bird's-beak visor, and a magnificent court sword [No. 240] decorated with bas-reliefs in silver, gilded and enameled, the hilt enriched with allegorical figures and warriors, the blade with gilded *ricasso*. This is one of the most important objects in the collection, for such a weapon has not come upon the market in fifty years; it is comparable only to the great Donatello sword in the Armory of Turin.

THE SCULPTURES

The history of Italian sculpture begins with the *trecento* Renaissance in Pisa; the thirteenth century produced in that city a group of masters whose feeling for form and the architectural quality of figure design permeated throughout Western Europe. Typical of their hand is the gilded and polychromed *Madonna and Child* by Nino Pisano [No. 270] executed apparently under the influence of Giovanni Pisano, and of great dignity of contour; and a carved and polychromed wood group by the latter, designed as the model for the Madonna and Child in the Chapel of

the Scrovegni in the Arena of Padua. Of this early period is also a marble group of a *Saint and Donor* given to Tino da Camaino.

Of transitional Gothic-Renaissance character is a polychromed statue of *Saint Clara* [No. 272] by Neroccio di Bartolommeo Landi. A marble bas-relief by Tommaso Fiamberti is characterized by a Rossellino-like serenity and a lunette with figures of the Virgin and Child from the chisel of Jacopo Sansovino is also eloquent of the all-pervading Florentine influence, this time of the sculptor Donatello. By Sansovino, again, is an exquisite pair of terra-cotta altar figures in the form of kneeling angels supporting pricket torchères.

Of the same epoch are representative products of Della Robbian craftsmanship in the art of enameled terra-cotta: a delightful armorial tondo with the usual border of fruit and leafage, by Andrea, and a haut-relief depicting *Saint John* [No. 274] between Renaissance pilasters, in the bold colorings and ultra-civilized style of Giovanni della Robbia.

Classical sculptures of the Pepoli collection include a torso of Venus and a female head of the time of the Emperor Hadrian; a third century sarcophagus with figures of winged amorini supporting a portrait medallion; and a superb late archaic Greek marble statuette of Apollo, standing with crossed legs in an easy attitude against a tree trunk, in a pose at once realistically and formally interpreted.

THE PAINTINGS

The paintings summarize in themselves the whole range of Italian pictorial art, from the fourteenth century to the rococo period in Venice. Of the early masters, we may note a Florentine diptych depicting the *Annunciation*; an important polyptych by Lorenzo di Niccolò Gerini, the *Madonna and Child with Saints* [No. 308], filled with a wealth of pictorial legend; a beautifully preserved *Annunciation* by Fra Bartolommeo; and the delightful *Tobias with the Archangels* by the Florentine Bastiano Mainardi, the pupil of Ghirlandaio, in which much of the sublime dignity of Gothic art is enshrined, the graceful movement of the figures being worthy of the highest praise.

Coming to the matured art-forms of the Renaissance, we confront the beautiful *Saint John* by Rondinelli and Giovanni Bellini [No. 307], which is considered to have been painted during the two years in which the former worked in the Bellini *atelier*; it is remarkable for the suavity and development of its coloring. By Lo Spagna, the follower of Perugino,

is an *Ecce Homo*, with the restraint and careful symmetry of the minor Umbrian painters.

Dr. Mayer has expatiated elsewhere on the quality of the important *Saint Sebastian* by Tintoretto, a three-quarter length nude figure of his best period, vigorous in movement and compelling in the forcefulness of its anatomical structure. A *Portrait of a Gentleman*, also by Tintoretto, exhibits more closely the influence of Titian.

The eighteenth century Venetian school is represented by a pair of interiors with figures, by the distinguished portraitist, Pietro Longhi; the *Lady and a Huntsman* by Joseph Flipart, considered by Prof. Fiocco to have been painted during his sojourn at Madrid, and the outstanding *Head of a Rabbi* [No. 310] by Giovanni Battista Tiepolo, with the fierce and drastic realism of a Rembrandt or a Brouwer, and that extraordinary ability to compose in large areas bounded by the most fluent of line which made Tiepolo one of the greatest decorators of all history.

THE TEXTILES

The rich fabrics of the collection, which will be offered both on the first and second days of the sale, comprise damasks, sixteenth century embroidered linens, sumptuous Venetian brocades and early velvets. Among the last are chasubles and a finely preserved green cut velvet cope, together with a rare group of seven or eight panels of the striking crimson and gold velvet woven in the fifteenth and sixteenth centuries at Broussa in Asia Minor and copied in the same period by the Venetian looms. This early velvet makes its appearance at public sale for the first time in many years. A fine seventeenth century Brussels tapestry [No. 220] depicts *Narcissus at the Well*.

The catalogue has been prepared under the supervision of the eminent expert Gr. Uff. Professor Luigi Grassi, Capo Nazionale della Corporazione Antiquaria Italiana, who guarantees unreservedly the genuineness of each and every object of the collection.

AMERICAN ART ASSOCIATION, INC.

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ITALIAN ART COLLECTION

JANUARY 18 & 19, 1929, at 2:15 P.M.



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FIRST SESSION

Friday, January 18, 1929 at 2:15 p.m.

Catalogue Numbers 1 to 176 Inclusive

BRONZES AND SCULPTURES

1. COMPASS IN BRONZE BOX

Florentine, 1765

15. — With molded edge and base.

Diameter, 3 inches

2. SMALL BRONZE MORTAR

Tuscan, XVII Century

30. — Flaring molded rim; plain molded base.

Height, 2¾ inches

3. PAIR CARVED BONE BOXES, WITH COMPASS

German, XVII Century

2. — Oblong boxes with carved interior and exterior; fitted with compass and meridian, year circle and table of distances. *Lengths, 3½ inches*

4. CARVED IVORY STATUETTE

Venetian, XVII Century

37.50 — Representing an archangel richly draped and leaning on a sword; finely and delicately carved.

Height, 4 inches

5. COMPASS IN WOODEN BOX

French, Early XVIII Century

15. — Finely engraved silver compass and meridian. Rare.

Diameter, 2¾ inches

6. SMALL BRONZE MORTAR

Tuscan, XVII Century

10. — Flaring molded rim and base; two handles in the form of serpent-heads.

Height, 3 inches

7. SMALL BRONZE MORTAR

Tuscan, XVII Century

— With molded flaring rim; single pierced handle. *Height, 3½ inches*

8. BRONZE ASTRONOMICAL CHART INSTRUMENT

Italian, XVII Century

Disc with interlacing circles engraved with signs of the Zodiac; strap-scrrolled handle. *Diameter, 9 $\frac{3}{4}$ inches*

9. BRONZE SKEIN WINDER

Venetian, XVII Century

Wheel-box gilded and chiseled with leaf scrollings; wooden base.

Height, 7 inches

10. PAPIER MACHÉ DOLL

Florentine, XVII Century

With fair curled hair and wrapped in swaddling cloth; of polychromed *papier maché*. *Height, 14 inches*

11. PAIR BRONZE ALTAR STATUETTES

Venetian, XVII Century

Putto kneeling on one knee and supported by one hand, the other curved above his head. Wooden base. *Height, 6 inches*

12. PAIR BRONZE PRICKET CANDLESTICKS

Tuscan, XVI Century

Columnar vasiform standard, with flaring base and grease cup.

Height, 9 inches

13. PAIR CARVED GILDED AND POLYCHROMED STATUETTES

Spanish, XVI Century

SAINT PAUL AND SAINT AUGUSTINE. Figures of the two Fathers in flowing robes of red and gold and rich draperies, holding in their hands an open book. *Height, 24 inches*

14. PAIR BRONZE CANDLESTICKS

Florentine, XVI Century

Columnar standard molded in baluster form, with circular base. Fitted for electricity. *Height, 14 inches*

PISAN SCHOOL

XIV CENTURY

[Sculptured alabaster group]

15. VIRGIN AND CHILD

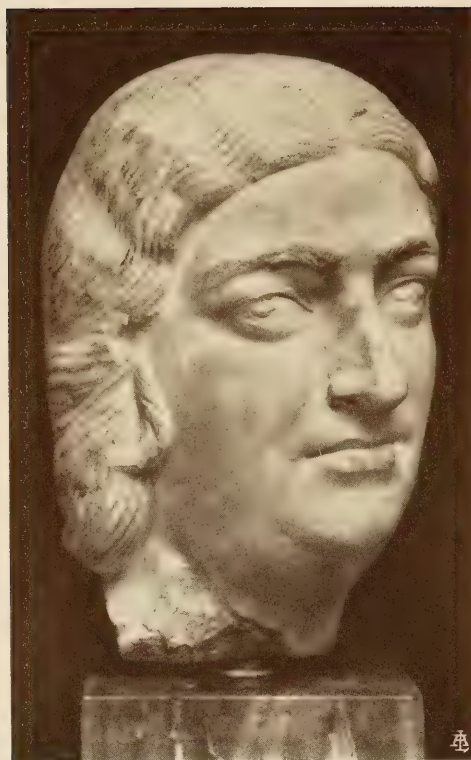
Graceful standing figure of the Madonna in tunic and voluminous draped mantle; her head is bent toward the divine Child, Who is seated in the hollow of her left arm and stretches forth His right hand to grasp a bunch of flowers held by His Mother.

Height, 20 inches

[See illustration]



CATALOGUE No. 15



16. SCULPTURED MARBLE HEAD

Roman, Imperial Period

Female head with strongly modeled features, the iris of the eyes defined, the hair tightly dressed and modeled in close wavy lines. On polished marble plinth.

Total height, 19½ inches

Collection of the sculptor Senator Monteverde

[See illustration above]



17. SCULPTURED MARBLE TORSO *Roman, Early Imperial Period*
 A vigorously modeled torso of the goddess Venus, of the period of
 the Emperor Hadrian. *Height, 20 inches*
 Collection of the sculptor Senator Monteverde
 [See illustration above]

18. GLAZED TERRA COTTA VASE *Tuscan, XVII Century*
 Richly glazed in green and gold, with two finely modeled handles at
 each side. *Height, 26 inches*

EMBROIDERED LINENS, DAMASKS BROCADES AND VELVETS

19. IVORY AND GOLD BROCADE STOLE *Venetian, Late XVII Century*

3.5. — Ground *damassé* and brocaded in gold with a floral design.

Length, 7 feet 5 inches

20. LEAF-GREEN AND SILVER BROCADE STOLE

5.2. — MANIPLE AND CHALICE VEIL *Venetian, Late XVII Century*

Damassé and brocaded in gold and silver threads with a rococo floral design.

Length of stole, 6 feet 8 inches

21. EMBROIDERED LINEN BORDER

Balkan, XVII Century

5.0. — Of ivory linen embroidered in rose-red silk with design of geometrical leaves and angular scrolls, outlined in black; fringed.

Length, about 17 feet 9 inches; width, 4 $\frac{3}{4}$ inches

22. EMBROIDERED LINEN BORDER

Balkan, XVII Century

1.0. — Similar to the preceding, without fringe.

Length, 10 feet 3 inches; width, 3 inches

23. EMBROIDERED LINEN BORDER

Balkan, XVII Century

1.0. — Similar to the preceding.

Length, 10 feet; width, 3 inches

24. EMBROIDERED LINEN BORDER

Balkan, XVII Century

1.2. — Similar to the preceding.

Length, 10 feet; width, 3 inches

25. EMBROIDERED LINEN BORDER

Balkan, XVII Century

1.2. — Similar to the preceding.

Length, 10 feet 2 inches; width, 3 inches

26. BLUE AND GOLD BROCADE STOLE AND MANIPLE

Venetian, XVII Century

2.7. — Blue silk ground brocaded with a latticed floral design in gold thread, outlined in terra cotta silk.

Length of stole, 6 feet 10 inches

27. EMBROIDERED SILK BORDER, ENRICHED WITH CORALS

Balkan Turkey, XVII Century

2.5. — Ivory silk ground embroidered with a recurving floral design in green silk and gold thread, enriched with coral beads.

Length, 7 feet 10 inches; width, 2 $\frac{1}{2}$ inches

28. EMBROIDERED LINEN BORDER *Umbrian, XVI Century*

Worked in crimson silk on ivory in a conventional design of an angular undulating branch of blossoms and scrollings.

Length, 10 feet 4 inches; width, 3½ inches

29. EMBROIDERED LINEN BORDER *Umbrian, XVI Century*

Ivory ground embroidered in brown with a conventional geometrical lattice pattern with tendril scrollings; fringed.

Length, 13 feet 6 inches; width, 6½ inches

30. PUNTO TIRATO BORDER *Italian, XVI Century*

Enriched with an undulating angular branch motive bearing scrolling leaves and blossoms, with arrow-head borders.

Length, 37½ inches; width, 6¼ inches

31. PUNTO TIRATO BORDER *Sicilian, XVI-XVII Century*

Running geometrical design enriched with angular scrollings.

Length, 59 inches; width, 5 inches

32. PUNTO TIRATO BORDER *Sicilian, XVI-XVII Century*

Developing an angular undulating branch motive enriched with blossoms.

Length, 9 feet 3 inches; width, 4½ inches

33. PUNTO TIRATO BORDER *Sicilian, XVI-XVII Century*

Developing an angular branch motive enriched with blossoms.

Length, 12 feet; width, 4 inches

34. EMBROIDERED SILK BORDER *Italian, XVI Century*

Worked on a crimson ground in yellow and ivory silks with strap scrollings enriched with leafage and blossoms.

Length, 21 inches; width, 7 inches

35. PUNTO TIRATO PANEL *Sicilian, XVI Century*

Centre design of *affrontés* swans drinking, with figures of eagles and deer; the border with deer and stellate motives.

Length, 5 feet 10 inches; width, 11 inches

36. PUNTO TIRATO ALTAR CLOTH *Sicilian, XVI Century*

Recurring design of a tower flanked by scrollings and bird figures, together with medallion of the sacred monogram surmounted by angels and figures of the Madonna and Child with angels and saints.

Length, 58 inches; width, 13 inches

37. EMBROIDERED GREEN SILK CHALICE COVER

Umbrian, XVI Century

100.

Silk ground worked with scrollings of gold threads enriched in colored silks with tiny flowers and strawberries; centred with a medallion to match the border. Length, 25 $\frac{3}{4}$ inches

38. EMBROIDERED LINEN BORDER

Umbrian, XVI Century

101.

Ivory linen worked in crimson silk in a design of serpentine scrolling ribbons enriched with blossoms.

Length, 21 $\frac{1}{2}$ inches; width, 7 $\frac{1}{2}$ inches

39. EMBROIDERED LINEN BORDER

Umbrian, XVI Century

102.

Similar to the preceding.

Length, 26 inches; width, 7 $\frac{1}{2}$ inches

40. EMBROIDERED ROSE-CRIMSON SILK CHALICE COVER

Italian, Late XVI Century

103.

Worked with delicate border of flowers and leafage in silks and gold thread; in the centre is embroidered a figure of St. Catherine of Siena with sword, wheel and palm. Length, 23 $\frac{3}{4}$ inches; width, 22 $\frac{1}{4}$ inches

41. BOIS DE ROSE VELVET CAPE

Italian, XVI Century

104.

Short cape with hood, of rare brownish apricot velvet with rich patina.

42. CRIMSON SATIN LAMPAS TABLE COVER

French, circa 1700

105.

Satin ground finely woven in ivory, outlined in yellow silk, with a symmetrical spray of pomegranates and foliage, framed within curving branches of flowers. Length, 39 inches; width, 23 inches

43. EMERALD-GREEN DAMASK HALF CHASUBLE

Italian Renaissance

106.

Patterned with an allover floral design of rows of small upstanding shrubs.

44. SILK-EMBROIDERED LINEN PANEL

Umbrian, XVI Century

107.

Ivory linen worked in an allover conventional stellate design in crimson silk. Length, 37 inches; width, 17 inches

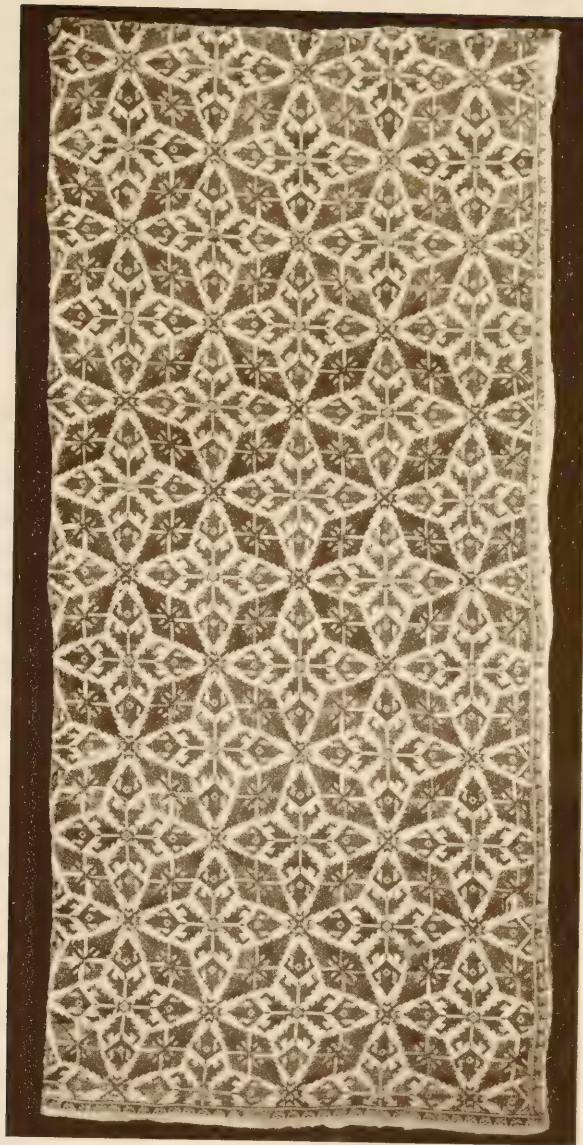
[See illustration]

45. EMERALD-GREEN SILK DAMASK CHASUBLE

Italian, circa 1600

108.


Minute allover design of tiny scrolled floral ornaments; trimmed with gold galloon and fringed.



CATALOGUE No. 44

46. SILK BROCATELLE TABLE RUNNER


Florentine, Early XVII Century

 Emerald-green silk ground woven with a running scrolled floral design in brown and golden-yellow.

Length, 6 feet 2 inches; width, 11 inches

47. EMERALD-GREEN GOLD AND SILVER BROCADE TABLE COVER

Venetian, XVII Century


 Ground *damassé* with foliage and fruits and woven in gold threads and pastel-colored silks in a baroque design of rows of interlinked cornucopia-like scrollings intertwined with serpentine trails of blossoms supporting bunches of fruit.

Length, 41 inches; width, 39½ inches

[See illustration]

48. IVORY SILK BROCADE CHASUBLE

Venetian, XVIII Century

 Beautifully woven with large bunches of red roses and green leaves picked out in yellow, amid ornate scrollings of branches. Trimmed with gold galloon.



CATALOGUE No. 47

49. SILVER-EMBROIDERED CRIMSON SILK COVER

Umbrian, Early XVII Century

70. - Beautifully worked with a border of silver scrollings and blossoms supporting four symmetrical sprays of honeysuckle, etc. at the corners of the field.

Length, 38½ inches; width, 37 inches

[See illustration]

50. WINE-CRIMSON VELVET TABLE RUNNER *Genoese, XVII Century*

71. - Rich textile, trimmed with silk and gold fringe.

Length, 54 inches; width, 32 inches

51. WINE-CRIMSON VELVET TABLE RUNNER *Genoese, XVII Century*

72. - Similar to the preceding.

52. EMBROIDERED IVORY SILK DAMASK BANNER

Florentine, XVII Century

73. - Ground of silk damask richly embroidered in gold threads and colored silks; in the centre is a medallion depicting a saint kneeling in prayer, surrounded by leaf scrollings enriched with beribboned floral ornament.

Length, 5 feet 9 inches; width, 40 inches



CATALOGUE No. 49

53. EMERALD-GREEN AND SILVER BROCADE CHASUBLE

Venetian, XVII Century

Green ground *damassé* with scrolling branches, and sumptuously woven in gold and silver with rococo leaf scrollings supported on zig-zag balustrades intertwined with branches of flowers. Paneled with gold galloon.

[See illustration]

54. GREEN AND YELLOW SILK BROCATELLE TABLE RUNNER

Florentine, XVI Century

Of golden-yellow silk, woven in green with a bold symmetrical design of strap-scrolled ogivals enclosing pomegranates; fringed.

Length, 5 feet 8 inches; width, 23 inches

55. IVORY SILK BROCADE CHASUBLE

Venetian, XVIII Century

Of white silk, brocaded with bunches of red roses linked by swaying stems of blue field flowers and berries; the paneled orphrey with an appliqué escutcheon.



CATALOGUE No. 53

56. RENAISSANCE VIEUX ROSE GOLD BROCADE TABLE RUNNER

Venetian, XVI Century

910. Woven with an allover hexagonal lattice design enclosing floreated golden pomegranate motives; bordered with gold galloon.

Length, 5 feet 10 inches; width, 22 inches

[See illustration]

57. GREEN SILK BROCADE TABLE RUNNER *Venetian, XVII Century*

120. Green ground *damassé* and brocaded with elegant baroque scroll ornaments and plumes, inlaid with a delicate floral design carried out in terra cotta silk. Border of gold lace.

Length, 5 feet 7 inches; width, 22 inches

58. SHELL-PINK SILK LAMPAS PANEL

Louis XVI Period

59. Divided into three panels, richly woven with classical details: centre with a Temple of Vesta standing on winged animals, supporting vases of flowers and wheat; above is a festooned jardinière medallion with birds and animals. The upper and lower panels with festooned medallions and *rinceaux*, jardinières of fruit and figures of swans, etc.

Length, 7 feet 10 inches; width, 21 inches

59. MAZARINE-BLUE DAMASK AND EMBROIDERY TABLE COVER

Italian, XVII Century

240. Centre of Louis XIII floral damask paneled with a border of appliqué embroidery in ivory silk; floral design embroidered in color.

Length, 8 feet 2 inches; width, 42 inches

60. GREEN AND YELLOW SILK BROCATELLE TABLE COVER

Italian, XVII Century

850. Golden-yellow ground woven in emerald-green with a scrolled symmetrical design of vases of flowers and foliage, enriched with candelabra motives. Four widths. Fringed.

Length, 9 feet 9 inches; width, 7 feet 6 inches



CATALOGUE No. 56

61. MAZARINE-BLUE SILK DAMASK COVERLET

Italian, XVII Century

425. Woven with an all-over conventionalized floral design of rows of small upstanding blossoms; border of ivory silk.

Length, 8 feet 9 inches; width, 7 feet

62. SIENESE SILK PALIO BANNER

55. CONTRADA DELL'ONDA. In the centre is a winged allegorical figure sailing on a dolphin painted on white silk; flanked by broad white diagonal stripes. *Length, 5 feet 5 inches; width, 5 feet 2 inches*

63. SIENESE SILK PALIO BANNER

55. CONTRADA BRUCO. In golden-yellow silk, striped, two corners bearing escutcheons charged with lions. In the third is painted a crowned caterpillar under a counterchanged red and white cross.

Length, 5 feet 5 inches; width, 5 feet 4 inches

64. SIENESE SILK PALIO BANNER

45. CONTRADA OCA. In green and crimson silk, centred with a sky-blue shield and a goose. *65 inches square*

65. SIENESE SILK PALIO BANNER

55. CONTRADA CHIOCCIOLA. Rayed ground of golden-yellow and red silk, enriched with a white shield charged with a snail. *61 inches square*

66. SIENESE SILK PALIO BANNER

55. CONTRADA CHIOCCIOLA. Device of the preceding. *Length, 60½ inches; width, 59 inches*

67. SIENESE SILK PALIO BANNER

99. CONTRADA PANTERA. Rayed field of red and sky-blue, the upper corner with checkered design in red, white and blue; centred with a shield bearing a brown panther. *63 inches square*



CATALOGUE No. 68

FURNITURE AND DECORATIVE OBJECTS
PAINTINGS AND IRONWORK

68. BISHOP'S TOOLED LEATHER COFFRET *Italian, XVII Century*

Domed cover and front gold-tooled with border enclosing escutcheon of a bishop surmounted by hat with pendent *fiocchi*. On elongated stand with gold tooled borders. *Length, of box, 8¼ inches*

[See illustration above]

69. PAIR GILDED WROUGHT IRON LANTERNS *Sieneese, XVIII Century*

Triangular lantern with *ajouré* crown and base; gilded.

Height, 28 inches

70. PAIR POLYCHROMED WROUGHT IRON POLE LANTERNS

Sieneese, XVII Century

Hexagonal lantern divided by colonnettes; *ajouré* base and crown. Polychromed in black, white and red. *Height, 6 feet 7 inches*



CATALOGUE No. 71

71. PAIR GLOBES ON TURNED WALNUT STANDS *Milan, 1613*

Arranged with meridian circle, on baluster-turned support with circular molded base. *Height, 17 inches*

[See illustration]

72. LOUIS XV CARVED WALNUT JARDINIÈRE *Italian, XVIII Century*

Boat-shaped, with high scrolled ends and centred with a lion mask carved in haut-relief, surrounded by scrolls and leafage; sides with shell motives enriched with scrolls and garlands; lion-paw feet.

Length, 25 inches

73. TURNED WALNUT SPINNING WHEEL *Florentine, XVI Century*

On four legs; turned supports, stretchers and wheel spokes.

74. WALNUT LAVABO, WITH MAJOLICA BOWL AND SEAU

Tuscan, XVI Century

Tripod stand in the form of three molded reverse scrolls; basin and seau of majolica, decorated with floral and ribbon design in colors on an ivory ground. *Height, 32 inches*

- 7

- 90

- 35 On
and

-

- 150.

80. SMALL CARVED WALNUT CABINET *Sieneſe, Early XVII Century*
Overhanging molded cornice ſurmounting front with paneled double
doors carved with roſettes and flanked by pilaſters; interior arranged
with ſix paneled drawers. [Roſettes reſtored.]

Height, 26¾ inches; length, 31¾ inches

[See illuſtration below]

81. CRIMSON VELVET AND CARVED WALNUT NURSING CHAIR
Sieneſe, XVI Century

Richly carved crowning rail, centred with a cartouche above a ſeries
of turned ſpindles; acanthus leaf finials. Seat in fringed Genoefe
crimson velvet; legs with pierced and voluted frontal ſtretcher.



CATALOGUE No. 80

82. CRIMSON VELVET AND TURNED WALNUT NURSING CHAIR

Sieneese, XVI Century

90. Quadrangular canted uprights with turned ball finials, enclosing open back with spindles supporting scrolled crowning rail enriched with circular turnings; baluster-turned legs and stretchers. Seat in seventeenth century Genoese crimson velvet.

83. NEEDLEPOINT TURNED WALNUT BANQUETTE

Umbrian, XVI-XVII Century

5. Oblong top covered in silk needlepoint, developing a design of blossoms and leaf scrollings in soft colors on an ivory ground; trimmed with fringe. On turned and blocked legs with turned H-stretcher.

Length, 5 feet

84. TURNED WALNUT SIDE TABLE

Tuscan, XVII Century

6. Oblong top, frieze with molded base and one drawer. On turned and blocked legs with turned stretcher.

Height, 31¼ inches; length, 51¾ inches

85. PAIR LOUIS XV CANNÉS ARMCHAIRS *Italian, XVIII Century*
Cartouche-shaped back, molded arms and supports; flower-carved
front rail; cabriole legs. Back and seat *cannés*.

15.

Collection of the Marchesa Farinola, Florence

[See illustration of one]

86. PAIR LOUIS XV CANNÉS ARMCHAIRS *Italian, XVIII Century*
Similar to the preceding.

15.

Collection of the Marchesa Farinola, Florence

87. THREE WALNUT CANNÉS SIDE CHAIRS *Italian, XVIII Century*
Cartouche-shaped back, flower-carved valanced front rail, cabriole legs
with hoof feet. Back and seat *cannés*.

24.

[See illustration of one]



CATALOGUE No. 85



CATALOGUE No. 87

PIEDMONTESE SCHOOL
XVIII CENTURY

88. *TWO STILL LIFE PAINTINGS*

Fruits and flowers. Gilded frames.

Panels: Height, 23 inches; length, 35 inches

180

TITIAN [TIZIANO VECELLIO] [ATELIER OF]
VENETIAN: XVI CENTURY

89. *PORTRAIT OF A PATRICIAN*

Bust-length portrait of a stern-faced noble in half-profile to the right, dressed in dark doublet with gray fur collar. Dark background. In gilded frame.

Height, 20½ inches; width, 16¾ inches

175

[See illustration]



CATALOGUE No. 89

VITTORIO AMADEO RAPOUS

PIEDMONTESE: XVIII CENTURY

90. *STILL LIFE*

120. Strewn bunches of fruit and flowers in naturalistic colors, before a dark background. Height, 27 inches; length, 35½ inches

VENETIAN SCHOOL

LATE XVI CENTURY

91. *DAVID WITH THE HEAD OF GOLIATH*

475. Half-length figure of the youthful David, in yellow tunic open at the throat, blue scarf, and rose cloak thrown over his shoulders. In his sturdy right arm, an uplifted sword. His left arm rests on the decapitated head of the vanquished Goliath. Background of green trees and distant landscape.

Panel: Height, 24 inches; width, 17 inches

[See illustration]

SCHOOL OF DIEGO VELASQUEZ

SPANISH: XVII CENTURY

92. *PORTRAIT OF A BOY*

100. Fair haired child with serious eyes, wearing a yellowish dress trimmed with buttons, brown ribbons and a white lace-bordered collar which falls over his shoulders. Dark background.

Height, 17 inches; width, 14 inches



CATALOGUE No. 91

93. PALISSANDRE MARQUETERIE COMMODE

Venetian, Louis XV Period

130.

Of serpentine contour, with kneehole front fitted with long and small drawers, with scrolled brasses and bail handles; slender cabriole legs. Top with inset marble tablet. *Height, 36 inches; width, 24½ inches*

[See illustration below]

94. PALISSANDRE MARQUETERIE COMMODE

Venetian, Louis XV Period

30.

Similar to the preceding.



CATALOGUE No. 93

95. PAIR LOUIS XV CANNÉS BEECHWOOD ARMCHAIRS

Venetian, XVIII Century

230. — Cartouche-shaped molded back, open carved arms and supports; molded front rail and cabriole legs inlaid with blossoms. *Canné* back and seat, with seat cushion.

96. PAIR LOUIS XV CANNÉS BEECHWOOD ARMCHAIRS

Venetian, XVIII Century

231. — Similar to the preceding.

97. PAIR LOUIS XV CANNÉS BEECHWOOD SIDE CHAIRS

Venetian, XVIII Century

210. — Cartouche-shaped molded back, flower carved front rail and cabriole legs; stump feet. Back and seat *cannés*; with seat cushion.

98. PAIR LOUIS XV CANNÉS BEECHWOOD SIDE CHAIRS

Venetian, XVIII Century

232. — Similar to the preceding.

99. PAIR LOUIS XV CANNÉS BEECHWOOD SIDE CHAIRS

Venetian, XVIII Century

233. — Similar to the preceding.

100. CARVED WALNUT AND LEATHER SIDE CHAIR

Ligurian, XVII Century

70. — Quadrangular canted uprights, with acanthus scroll finials; brown leather back and seat. Spool-turned and blocked legs, joined by scrolled stretchers.

101. CARVED WALNUT CREDENZINA

Tuscan, XVI Century

430. Oblong top with carved and fluted edge, frieze with paneled drawer having two bronze loop handles; surmounting double doors centred with turned bosses and bronze handles, flanked by sheathed telamones. Carved base, on lion-paw feet. *Height, 40½ inches; width, 37 inches*

[See illustration]

102. PAIR FORGED IRON TRIPOD PRICKET CANDLESTICKS

Florentine, XIV Century

40. Straight round standard adorned with knop, on three arched legs. *Height, 39 inches*



CATALOGUE No. 101

103. VELVET AND TURNED WALNUT ARMCHAIR *Ligurian, circa 1600*
Spirally-turned arms and supports, spirally turned and blocked legs and stretchers. Seat and back in Genoese crimson velvet of the period, trimmed with fringe.

[See illustration]

104. TWO CRIMSON DAMASK AND TURNED WALNUT SIDE CHAIRS
Tuscan, XVII Century

Arched back and seat in crimson silk damask, trimmed with fringe; turned and blocked legs, with turned double frontal stretchers.

From the Stefano Bardini Collection, Florence

[See illustration of one]

105. TWO CRIMSON DAMASK AND TURNED WALNUT SIDE CHAIRS
Tuscan, XVII Century

Similar to the preceding.

106. TWO CRIMSON DAMASK AND TURNED WALNUT SIDE CHAIRS
Tuscan, XVII Century

Similar to the preceding.

107. TWO CRIMSON DAMASK AND TURNED WALNUT SIDE CHAIRS
Tuscan, XVII Century

Similar to the preceding.

108. CRIMSON DAMASK AND TURNED WALNUT SIDE CHAIR
Tuscan, XVII Century

Similar to the preceding.

109. CARVED WALNUT CREDENZA *Ligurian, XVI Century*

Oblong dentiled top, frieze with two leaf-carved drawers and leaf brackets, surmounting double doors bordered with leafage and flanked by sheathed telamon and caryatid figures. Molded and gadrooned base, on lion-paw feet. Height, 40 inches; length, 44½ inches

110. TURNED WALNUT SIDE TABLE *Sieneese, XVII Century*

Oblong overhanging top, frieze with single paneled drawer having turned knob handle. Turned and blocked legs with box stretchers. Height, 23½ inches; length, 28 inches



CATALOGUE No. 103



CATALOGUE No. 104

VERONESE SCHOOL

XV CENTURY

[Polychromed stucco haut-relief in gilded tabernacle]

III. *THE ANNUNCIATION*

At the left, under a golden-yellow Gothic canopy hung with festoons and rosettes, is seated the Virgin, who is robed in red with a blue cloak. Before her bows the angel in a crimson cloak, kneeling submissively. In a fine early Renaissance polychromed and parcel-gilded tabernacle with fluted pilasters and shell pediment; decorated base centred with an escutcheon.

Total height, 29 inches; width, 17½ inches

Note: An interesting example of north Italian art of about 1480, exhibiting a strong Tyrolese influence.

[See illustration]



CATALOGUE No. 111

JACOPO TATTI [SANSOVINO]

VENETIAN: 1479—1570

[Polychromed stucco elliptical medallion]

112. *MADONNA AND CHILD*

1400. Figure of the enthroned Madonna in profile, upon a cloud, wearing a crimson robe with blue drapery; on her knees the Child, Whom she presses with her right hand to her heart. Her left hand rests on the head of a little angel at her knees, a second appearing at her side.

Height, 35½ inches; length, 26 inches

ATELIER OF GIOVANNI DELLA ROBBIA

FLORENTINE: 1469—1529

[Polychromed stanniferous enamel tondo]

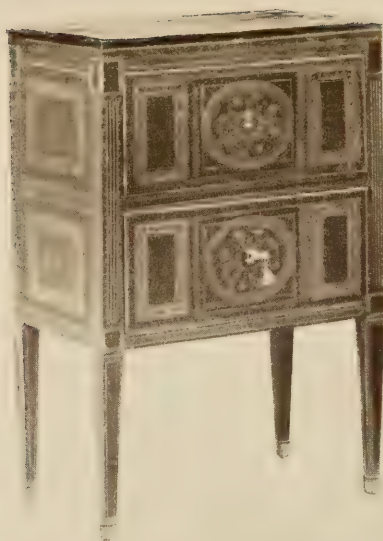
113. *THE MAN OF SORROWS*

75. Bust-length figure of the Savior in brown robes, with a bluish-green mantle falling over the left shoulder; the long hair falls on either side of the face from the wounded brow. Border of fruit and grapes in naturalistic colors, with green leafage. Diameter, 23½ inches

[See illustration]



CATALOGUE No. 113



CATALOGUE No. 114.

114. MARQUETERIE PETITE COMMODE *Piedmontese, XVIII Century*

150. Oblong top with inlaid marble tablet, front with two drawers; square tapering legs, spade feet. Inlaid in a geometrical design, with panels centred with circular leaf medallions.

Height, 34 inches; width, 22 inches

[See illustration]

115. MARQUETERIE PETITE COMMODE *Piedmontese, XVIII Century*

150. Similar to the preceding.

116. TWO LOUIS XV DECORATED LAQUÉS SIDE CHAIRS

Venetian, XVIII Century

80. Cartouche-shaped back and seat with carved and gilded shell ornaments; cabriole legs. Frame *laqué* green, parcel-gilded and decorated with garlands of flowers. Covered in turquoise-green silk damask.

117. TWO LOUIS XV DECORATED LAQUÉS SIDE CHAIRS

Venetian, XVIII Century

80. Similar to the preceding.

118. CARVED WALNUT TABLE

Umbrian, Late XVI Century

20. Rectangular top with leaf-carved frieze; baluster-turned and blocked legs with rosetted knops; turned and blocked H-stretcher.

Height, 33 inches; length, 50 inches

119. CARVED CHERRYWOOD ARMCHAIR

Piedmontese, XVIII Century

110. Open molded fan back, with bowed arms and supports; median splat rail carved with two eagles supporting a cartouche; tapering legs with spade feet, the arms with finely carved lions' heads. Seat in green velvet.

120. TURNED WALNUT SIDE TABLE

Tuscan, XVII Century

20. Oblong top with molded edge and dentiled frame; frieze with double paneled drawer and two turned bronze knob handles. Round columnar legs joined by molded stretchers, on turned feet.

Height, 32½ inches; length, 40½ inches

TITIAN [TIZIANO VECELLI] [ATELIER OF]
VENETIAN: EARLY XVI CENTURY

121. *BATTLE OF CENTAURS AND AMAZONS*

500. Centaurs and mounted Amazons are charging furiously in hand-to-hand combat; in the foreground and under the hoofs of the horses, lie the wounded. At the left, trees and arches; in the distance, mountains and sky streaked with light.

Height, 12 $\frac{3}{4}$ inches; width, 22 $\frac{1}{2}$ inches

[See illustration]



CATALOGUE No. 121

VITTORIO AMADEO RAPOUS

PIEDMONTESE: XVIII CENTURY

122. FLOWERS AND FRUITS—I

425. Cluster of pomegranates, pears, grapes, etc., and a mass of gaily colored blossoms strewn at the foot of steps, with a shiny platter behind them.

Height, 23 inches; length, 34½ inches

[Companion to the following]

[See illustration]



CATALOGUE No. 122

VITTORIO AMADEO RAPOUS
PIEDMONTESE: XVIII CENTURY

123. *FLOWERS AND FRUITS—II*

425. Two dishes, one heaped with grapes and peaches, together with a nosegay of roses, peonies, etc.; behind, amid a tangle of leafage, stands a vase heaped with blossoms. *Height, 23 inches; length, 34½ inches*

[Companion to the preceding]

[See illustration]



CATALOGUE No. 123

VENETIAN SCHOOL

XVIII CENTURY

124. PORTRAIT OF A LADY

500. Oval portrait of a lady in red cloak and blue velvet *décolleté* dress with elaborate embroidery; at her neck a small ruff, and flowers in her high coiffure. In her left hand she holds a nosegay to her corsage.

Frame: Height, 34 inches; width, 26 inches

[See illustration]

125. PAIR FORGED IRON THREE-LIGHT CANDELABRA

Italian, XVI Century

500. Standard adorned with scrollings and resting upon triangular base; supporting a centre *bobèche* and two scrolled arms for lights. Fitted for electricity. Height, 53 inches

126. POINT D'HONGRIE CARVED AND GILDED WALNUT STATE CHAIR

Florentine, Late XVI Century

240. Square back with gilded baroque finals; flat molded arms on quadrangular supports, enriched with carved and gilded baroque motives, continuing into similar legs, and set on *ciabette* rails. Seat and back covered in fine *point d'Hongrie*, displaying a conventional floral design.

127. CARVED WALNUT CREDENZINA Bolognese, Early XVII Century

70. Oblong molded top; paneled frieze with drawer, above paneled double cupboard and stiles. Molded base with drawer, on voluted feet.

Height, 42½ inches; width, 41 inches

128. CRIMSON VELVET AND TURNED WALNUT ARMCHAIR

Ligurian, Late XVI Century

210. Knob-turned and blocked arms and supports; turned legs and stretchers. Back and seat in crimson velvet, trimmed with fringe.

129. TURNED WALNUT SIDE TABLE

Tuscan, XVII Century

90. Oblong molded top, paneled frieze; turned and blocked baluster legs with quadrangular stretchers.

Height, 31½ inches; length, 44½ inches

130. FORGED IRON TORCHÈRE

Florentine, XVI Century

40. Straight circular standard with knop, on arched tripod; fitted for electricity, with sham candle. Height, 55 inches



CATALOGUE No. 124

131. TWO CARVED AND TURNED WALNUT SIDE CHAIRS

Venetian, XVIII Century

140. Canted and molded uprights with scrolled finials, two rococo scrolled, molded and carved slats; slender baluster turned and blocked legs with turned stretchers. Loose seat cushion of crimson damask.

[See illustration of one, below]

132. TWO CARVED AND TURNED WALNUT SIDE CHAIRS

Venetian, XVIII Century

140. Similar to the preceding.

133. TWO CARVED AND TURNED WALNUT SIDE CHAIRS

Venetian, XVIII Century

120. Similar to the preceding.



CATALOGUE No. 131



CATALOGUE No. 136

134. MOLDED WALNUT PRIE-DIEU *Bolognese, XVII Century*

With three doubly paneled drawers having bronze loop handles and flanked by stiles with molded panels; kneeling bench with molded base.

Height, 36½ inches; width, 35 inches

135. CRIMSON VELVET AND CARVED WALNUT NURSING CHAIR

Sieneſe, XVI Century

Richly carved crowning rail centred with a cartouche above a series of turned spindles; acanthus leaf finials. Seat in fringed crimson velvet; legs with pierced and voluted frontal stretcher.

136. CARVED WALNUT CASSONE

Florentine, XVI Century

Oblong molded sarcophagus top; rosetted guilloche-carved frieze, above front and sides enriched with sunk oval and circular panels; pilasters carved with oval paterae. Molded base on leaf-voluted feet.

Height, 25 inches; length, 5 feet 9 inches

[See illustration above]

137. CARVED AND TURNED WALNUT CENTRE TABLE

Florentine, XVI Century

Square fluted top, frieze with one drawer having turned knob handle.

Columnar turned legs on disc feet; box stretcher with flaring molded edge.

Height, 32½ inches; length, 31 inches

[See illustration]

140. —



CATALOGUE No. 137

138. WALNUT REFECTORY TABLE

Bolognese, XVI Century

Narrow oblong top, on two columnar supports and bridge feet joined by flat traverse.

Height, $32\frac{1}{2}$ inches; length, 6 feet 1 inch

[See illustration]

139. VELVET CARVED WALNUT LOW CHAIR *Umbrian, XVII Century*

Square uprights with acanthus leaf finials, and two scrolled slats with richly carved volutes; scrolled and carved apron and frontal stretcher.

Square legs and stretchers; seat in Genoese red velvet.

140. VELVET CARVED WALNUT LOW CHAIR *Umbrian, XVII Century*

Similar to the preceding.



CATALOGUE No. 138

141. CARVED AND TURNED WALNUT SIDE TABLE

Florentine, Late XVI Century

130. Oblong overhanging top, molded and dented frieze with one drawer, having turned knob handle. On double baluster-turned legs with box stretcher.

Height, 31 inches; length, 45½ inches

[See illustration below]



142. BROCATELLE TURNED BEECHWOOD ARMCHAIR

Ligurian, circa 1600

100. Oblong back and seat in crimson and yellow brocatelle; acanthus leaf finials. Spool-turned arms, supports, legs and stretchers.

From the Stefano Bardini Collection, Florence

[See illustration below]



CATALOGUE No. 142

143. BROCATELLE TURNED BEECHWOOD ARMCHAIR

Ligurian, circa 1600

100. Similar to the preceding.

From the Stefano Bardini Collection, Florence

144. TURNED WALNUT TABLE

Tuscan, XVI Century

100. Oblong top with molded edge; on double baluster-turned and blocked legs with turned H-stretchers. Height, 30½ inches; length, 46 inches

145. LOUIS XV CHERRYWOOD FALL-FRONT WRITING DESK

Italian, XVIII Century

230.

Desk with fall front disclosing three small drawers and three open shelves; two drawers below, with brass escutcheons and bail handles. On cabriole legs, with scrolled and molded apron centred with leaf carving.

Height, 37½ inches; length, 42½ inches

[See illustration]



CATALOGUE No. 145



GIOVANNI PAOLO PANNINI

ROMAN: 1691—1768

146. *ARCHITECTURAL RUINS AND FIGURES*

350. A group of standing and reclining figures at the foot of a ruined Corinthian temple, with a vase upon a plinth in the left foreground.

Panel: Height, 32 inches; width, 27 inches

[See illustration]



GIACOMO AMIGONI

VENETIAN: 1675—1752

147. *MYTHOLOGICAL PAINTING*

200. — At centre, a young fair-haired Bacchus in leopard skin and floating red cloak, his right arm extended toward a vessel with set sails, anchored at the shore. Seated at his left is a goddess clad in a white gown; a draped figure holds a crown over her head. In the right foreground, a putto playing with a little faun, and an amor. Green trees and bushes in the background.

Height, 35 inches; length, 42 inches

[See illustration]

GIOVANNI DA S. GIOVANNI

ITALIAN: XVII CENTURY

148. *23.* PORTRAIT OF PIOVANO ARLOTTO

Full face portrait of a dignified ecclesiastic with white hair. Painted on brick. Signed, 1633. Height, 20 inches; width, 14½ inches

From the Collection of the Torrigiani family

VENETIAN SCHOOL

XVI CENTURY

149. *220.* CHILDREN AT PLAY

Group of children and nude putti marching in single file, dogs scampering at their feet; one putto perched on a wall, playing upon a pipe. In the background, a lake with fisher barks; on the farther shore, castles with mountains rising in the distance.

Height, 16½ inches; width, 22 inches

[See illustration]



CATALOGUE No. 149

150. PAIR CARVED AND INLAID WALNUT SIDE CHAIRS

Brescian, Early XVII Century

150. Tall straight back, the uprights ending in finely carved mascarons; ~~two~~ slats inlaid with panels enclosed by strapped volutes; the top rail surmounted by a richly carved escutcheon enclosed by scrolls and masks. Apron and frontal stretchers to match the slats. Loose seat cushion of crimson damask.

Note: The carved mask finials are distinctive: a rare suite of chairs.

[See illustration of one]

151. PAIR CARVED AND INLAID WALNUT SIDE CHAIRS

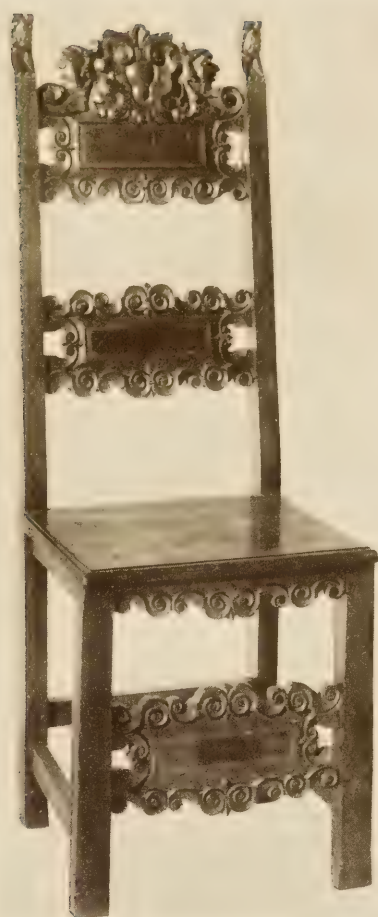
Brescian, Early XVII Century

151. Similar to the preceding.

152. THREE CARVED AND INLAID WALNUT SIDE CHAIRS

Brescian, Early XVII Century

210. Similar to the preceding.



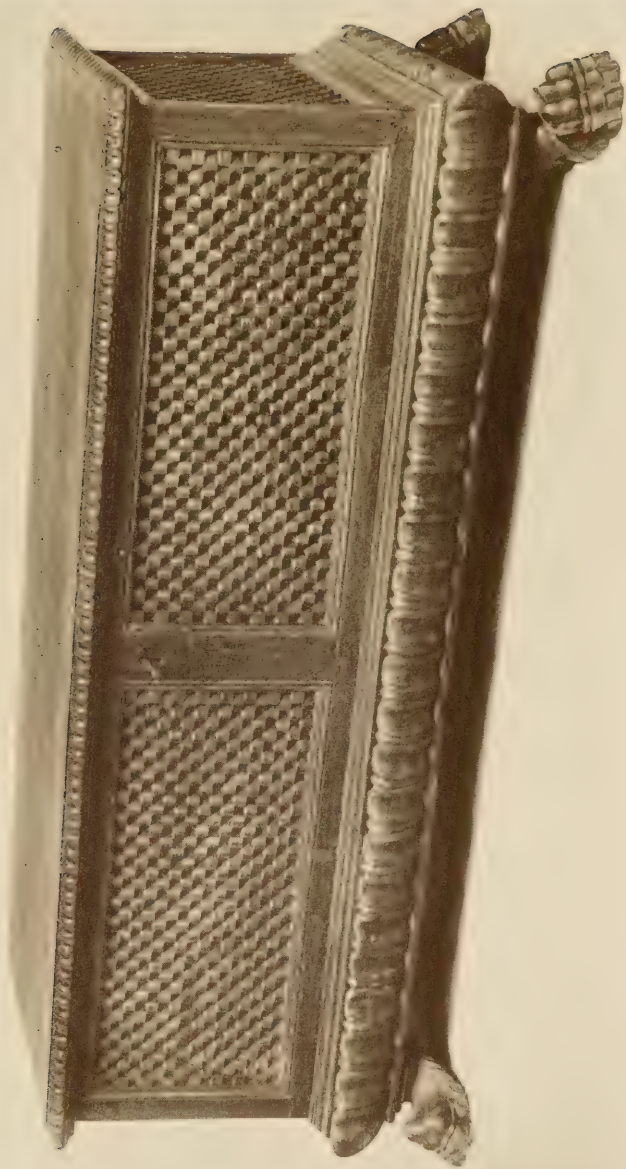
CATALOGUE No. 150

153. RARE CARVED WALNUT CASSONE *Florentine, XVI Century*

720. Oblong molded and fluted top, front and sides paneled and carved with a species of *reticella* or basket motive; base with concave gadroonings, on lion-claw feet. *Height, 24 inches; length, 59 inches*

Note: A similar cassone is in the Castello di Vincigliata, near Florence, and is illustrated in Schottmüller, *Furniture of the Italian Renaissance*, 1921, page 63.

[See illustration]



CATALOGUE No. 153

154. CARVED WALNUT LIBRARY TABLE *Venetian, XVI Century*

Oblong dentiled top, on finely fluted vase-shaped ends with bar feet and joined by long valanced traverse.

Height, 33 inches; length, 5 feet 4 inches

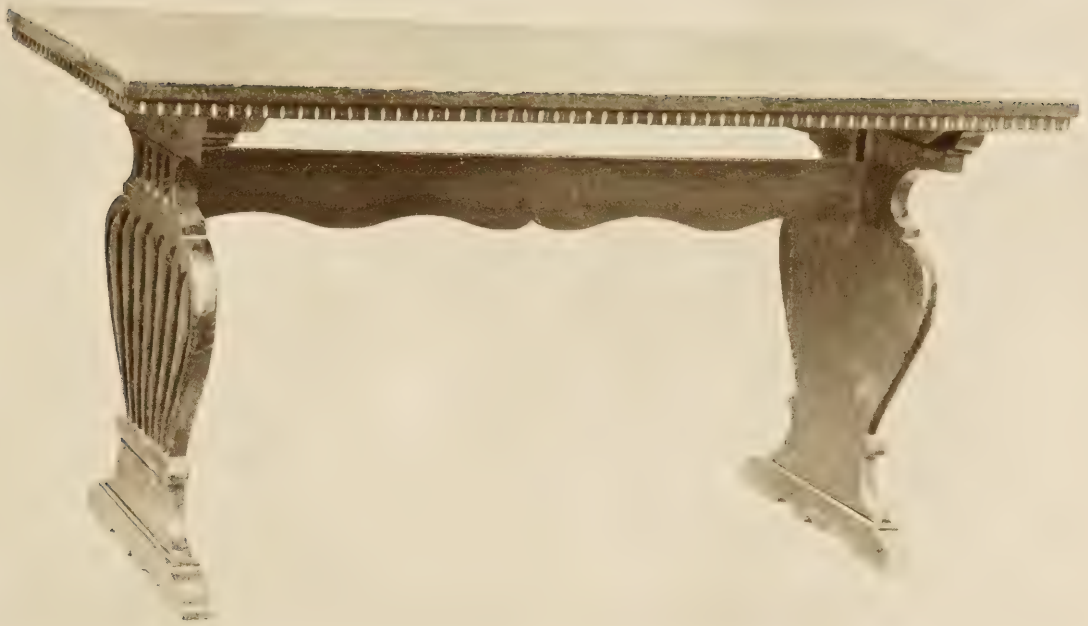
[See illustration]

155. BURL WALNUT MARQUETERIE SECRÉTAIRE

Italian, Louis XV Period

Serpentine swell front with three paneled drawers inlaid with *marqueterie*, and having bronze drop handles and escutcheons; molded base. Fall-front with paneled and banded inlays, opening to interior fitted with small drawers, cupboards and secret drawer.

Height, 40½ inches; length, 47 inches



CATALOGUE No. 154

The following eight paintings were formerly in the Villa Cora, Florence, and have been for a long time in the possession of the Pepoli family, who have always considered them to be early works of Sargent.

JOHN J. SARGENT, R.A., N.A. [ATTRIBUTED TO]

AMERICAN: 1856—1925

156. *PORTRAIT OF A LADY IN GREEN*

Three-quarter length figure of a young woman in a green silk dress enriched with embroidery, drawing on her gloves. She wears earrings, and at her throat a short necklace of pearls.

Oval: Height, 44 inches; width, 35 inches

[See illustration]

157. *PORTRAIT OF A YOUNG GIRL WITH A BIRD*


A young girl with hair dressed in corkscrew curls falling to her shoulder; a bird perches on her fair head, which is turned in profile to the left, and rests on her mittened hand.

Oval: Height, 44 inches; width, 35 inches



CATALOGUE No. 156


158. *PORTRAIT OF A LADY WITH A NOSEGAY
OF FLOWERS*

 A young lady with dark hair, meticulously arranged; with her right hand she gathers about her a short black velvet jacket and in her left she holds a bunch of flowers.

Oval: Height, 44 inches; width, 35 inches

[See illustration]

159. *PORTRAIT OF A LADY WITH A FAN*

 Three-quarter-length figure of a coquettish young lady with flowered silk dress richly trimmed with lace, and a white lace frill on her head; in her right hand she holds up a fan.

Oval: Height, 44 inches; width, 35 inches



CATALOGUE No. 158

160. *PORTRAIT OF A LADY WITH A BOOK*

400. Three-quarter-length figure of a young woman in a rich flowered dress, her eyes lowered to a book: jewels in her hair and a green ribbon about her throat.

Oval: Height, 44 inches; width, 35 inches

161. *PORTRAIT OF A LADY WITH PEARLS*

55. A young woman facing the observer, her *décolleté* dress banded with lace; around her throat are strands of pearls with a pendent pearl cross. The hair is decked with flowers and jewels and hangs in short curls in the Early Victorian manner.

Oval: Height, 44 inches; width, 35 inches

[See illustration]



CATALOGUE No. 161

162. *PORTRAIT OF A YOUNG GIRL READING A LETTER*

Three-quarter-length profile figure of a young woman reading a letter, which she holds in a gloved hand; she wears a blue underskirt and blue and white striped high-waisted tunic, the sleeve bordered with lace.

Oval: Height, 44 inches; width, 35 inches

[See illustration]

163. *PORTRAIT OF A LADY WITH A WINE GLASS*

A young woman with her back to the observer, her head turned over her shoulder in profile to the right. She is dressed in striped silk brocade; a rose finishes her high *coiffure*, and in her hand she holds a wine glass.

Oval: Height, 44 inches; width, 35 inches

164. *MOLDED WALNUT CREDENZA* *Bolognese, Late XVI Century*

Oblong, with chamfered corners; frieze with large drawer and two small corner drawers with molded panels and bronze knobs, above double doors with molded panels and bronze handles. Molded bracketed base.

Height, 46 inches; length, 4 feet 2 inches

165. *VELVET CARVED AND PARCEL-GILDED WALNUT SIDE CHAIR*

Florentine, XVI Century

Quadrangular canted uprights with gilded shell finials and two scrolled slats incised and illuminated with gilding; quadrangular legs with frontal stretcher similarly. Seat in steel-blue velvet, fringed.

166. *CARVED AND TURNED WALNUT SIDE TABLE*

Bolognese, Early XVII Century

Oblong overhanging molded and fluted top, paneled frieze with two drawers, having turned knob handles. On bulbous baluster-turned and blocked legs, with box stretcher.

Height, 33 inches; length, 64½ inches



CATALOGUE No. 162



475 ✓

167. CARVED WALNUT CREDENZA

Florentine, XVI Century

Oblong top with fluted edge; frieze with canalated drawer carved with rosettes and flanked by dies with escutcheons; leaf-carved double doors below, between telamon pilasters, the inset corners with round columns. Gadrooned base, on lion-paw feet.

Height, 44 inches; length, 47½ inches

[See illustration]

168. TOOLED LEATHER AND CARVED WALNUT STATE CHAIR

Tuscan, XVI Century

150.

Seat, back and deep apron in leather, the two latter with gold-tooled leafage; trimmed with bronze rails and fringe. Flat arms on square supports and stretched legs; gilded acanthus finials.

[See illustration below]

169. TOOLED LEATHER AND CARVED WALNUT STATE CHAIR

Tuscan, XVI Century

150.

Similar to the preceding.



CATALOGUE No. 168

170. INLAID WALNUT CREDENZA

Bolognese, XVII Century

175.

Oblong top with molded edge, frieze with two drawers; two scroll-paneled and molded doors below, flanked by paneled and inlaid pilasters; molded base. Height, 42 inches; length, 5 feet 1 inch

171. CARVED WALNUT COMMODE OF ARCHITECTURAL TYPE

Ligurian, XVI Century

550. Upright, with overhanging cornice, the frieze carved with rosettes and centred with a mascarón; double doors with carved borders, each enclosing two panels finely carved with round arched porticoes, the upper in perspective. Pilasters with leaved caryatids sheathed in flutings and surmounting masks similar to that of the frieze; molded base.

Height, 6 feet 7 inches; width, 54 inches

[See illustration]

172. WALNUT REFECTORY TABLE

Bolognese, XVI Century

100. Oblong top, on two columnar supports resting on bar feet with flat traverse.

Height, 32½ inches; length, 6 feet 1 inch



CATALOGUE No. 171



173. CARVED WALNUT CREDENZA

Tuscan, XVI Century

350. Oblong molded and dented top, frieze with two paneled drawers enriched with imbricated guilloche carving and bronze handles. Two paneled and guilloche-bordered doors, flanked by paneled and carved stiles; molded and gadrooned base, on lion-claw feet.

Height, 49 inches; length, 4 feet 6 inches

[See illustration]



225-

174. CARVED AND PARCEL-GILDED WALNUT FOUR-POST BEDSTEAD

Tuscan, Late XVI Century

Ring-turned cylindrical post picked out with gilding; boxed guilloche carved rails, baluster-turned legs. Surmounted by four gilded vase finials, richly carved with acanthus leaves.

Height, 8 feet 10 inches; length, 6 feet 5 inches; width, 5 feet

[See illustration]

175. CARVED WALNUT CABINET À DEUX CORPS

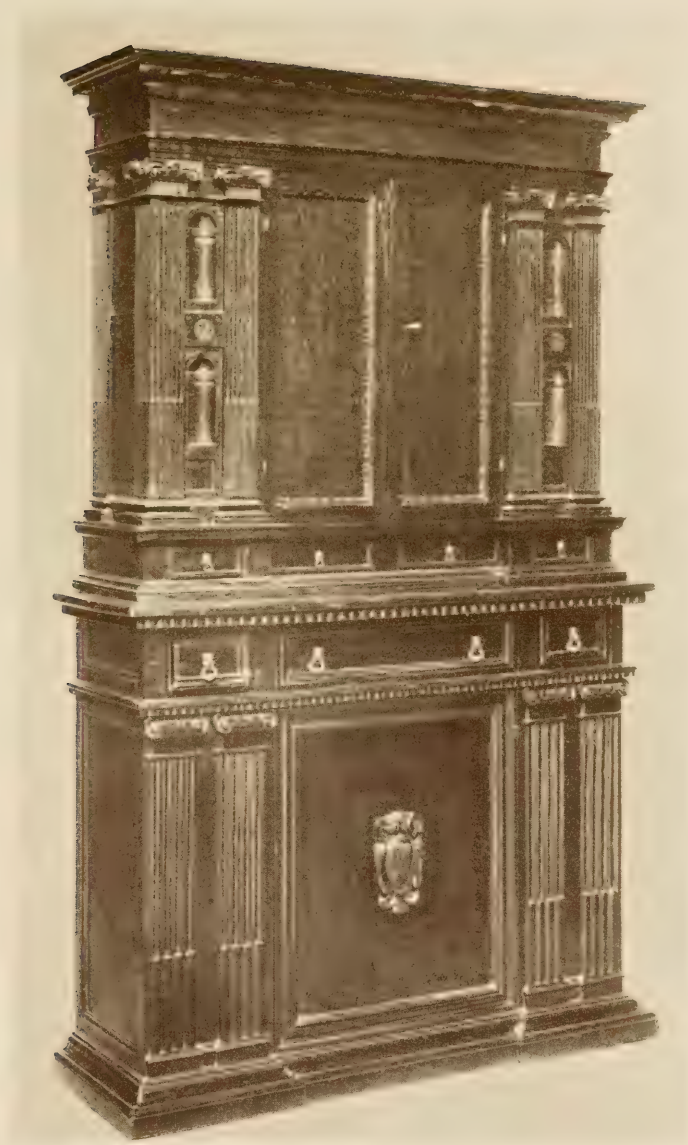
Venetian, XVI Century

400. —

Upper portion with two paneled doors flanked by double fluted Ionic pilasters enclosing niches; four small drawers below. Underbody with three paneled drawers, surmounting a door finely carved with an escutcheon and flanked by double Ionic pilasters. [Restored.]

Height, 6 feet 10 inches; width, 49 inches

[See illustration]



CATALOGUE No. 175



CATALOGUE No. 176

300. —

176. IMPORTANT SCULPTURED MARBLE SARCOPHAGUS

Roman, II-III Century A.D.

Quadrangular front sculptured with two flying nude armorini supporting a central medallion with a male portrait bust; at the corners are vasi-form floral ornaments, at the sides smaller amorino figures with cornucopiae. On two supports, sculptured at the front with grinning lion figures.

Length, 47 inches

[See illustration]

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Saturday, January 19, 1929 at 2:15 p.m.

Catalogue Numbers 177 to 348 Inclusive

DAMASK, BROCADES, VELVETS AND EMBROIDERIES

177. GREEN VELVET STOLE *Italian, XVII Century*
Length, 6 feet 9 inches
178. GREEN VELVET STOLE AND MANIPLE *Venetian, XV Century*
Bordered with yellow galloon and fringe. *Length of stole, 7 feet*
179. EMBROIDERED IVORY SILK CHALICE COVER *Italian, XVII Century*
Beautifully worked in colored silks and gold thread with a scrolling border of delicate blossoms surrounding a central golden sunburst having a sacred monogram worked in gold thread and inlaid with seed pearls. *Length, 23 inches; width, 20 inches*
180. GOTHIC EMBROIDERY LINEN BORDER *Luccan, XV Century*
Worked in a square geometrical design, enriched with cutwork ornament centred with needle embroidery. *Length, 6 feet; width 3 inches*
181. TWO SILK AND GOLD NEEDLEPAINTED APPARELS *German, XVI Century*
Richly worked in gold and colored silks, with figure of a saint within an architectural niche. *Length, 15 inches*
182. JARDINIÈRE VELVET PANEL *Genoese, XVII Century*
Ground of yellow silk embossed in colored velvets in an elaborate design of scrolling branches of blossoms and green leaves. *Length, 51 inches; width, 21 inches*

183. JARDINIÈRE VELVET PANEL *Genoese, XVII Century*
 175.— Similar to the preceding. *Length, 35 inches; width, 21 inches*
184. CUT VELVET TABLE COVER *Spanish, Early XVII Century*
 180.— Crimson silk ground subdivided into panels banded with leaf borders in yellow velvet, enclosing ornamental floral scrollings in jade-green. *Length, 49 inches; width, 27 inches*
185. SATIN BROCADE CHASUBLE *Italian, circa 1700*
 75.— Woven with large straggling bunches of blossoms in soft colors, enriched with green leafage, on a ground of silver-gray satin; trimmed with galloon.
186. EMERALD-GREEN CUT VELVET PANEL *Florentine Renaissance*
 150.— Ecru ground woven in green velvet with an allover design of ogivals enclosing vases and bunches of pomegranates and carnations; headed by a panel of green silk damask. Trimmed with galloon and fringe. *Length, 42 inches; width, 31 inches*
187. APRICOT SILVER BROCADE CHASUBLE *Venetian, Late XVI Century*
 55.— Beautifully woven in silver threads enriched with blue silk, in a vigorous symmetrical design of fan-shaped sprays of flowers, latticed leaves and pomegranates, on a peach satin ground; trimmed with silver galloon.
 [See illustration]
188. AMBER CUT VELVET COVER *Italian, Early XVII Century*
 60.— Symmetrical design of leaf scrollings supporting pendent peonies and twin blossoms. *Length, 30 inches; width, 27 inches*
189. CUT VELVET CHASUBLE *Florentine, Early XVII Century*
 50.— Ground of bluish silk, woven with a rare ornamental design of rows of rosette pendants embossed in Havana-brown velvet, and picked out in yellow silk.
190. EMERALD-GREEN BROCADED DAMASK ALTAR FRONTAL *Venetian, XVII Century*
 50.— Deep ground *damassé* with scrolling branches and blossoms, and brocaded in rose and ivory with small nosegays of flowers. Paneled and banded in gold galloon. *Length, 45 inches; depth, 33 inches*



CATALOGUE No. 187

191. DRAP D'ARGENT BROCADE CHASUBLE *Venetian, XVIII Century*

60. — Ground brocaded in silver and woven with cornucopiae filled with large bunches of red roses and green leafage, picked out in yellow, amid ornamental tendril scrollings; trimmed with gold galloon.

192. EMBROIDERED SILK TABLE RUNNER *Tuscan, Late XVI Century*

200. — Of white silk, beautifully embroidered with scrollings of branches in gold thread, enriched with blossoms in soft colors and green leaves, the design subdivided into numerous panels.

Length, 9 feet 6 inches; width, 19 inches

193. RARE DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

450. — Crimson ground beautifully patterned in gold with a symmetrical design of linked ogivals, inlaid with roses and festooned with curling branches of leaves, surrounding magnificent fan-like carnation palmettes.

Length, 5 feet 1 inch; width, 24 inches

Note: A specimen of the identical fabric is in the Besselièvre Collection, and is illustrated in Paul Cornu, *La Collection Besselièvre*, plate 15.

[See illustration]

194. RARE DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

450. — Similar to the preceding. *Length, 5 feet 1 inch; width, 24 inches*



CATALOGUE No. 193

195. GOTHIC DRAP D'OR AND PEACH VELVET PANEL

Venetian, Late XV Century

1625. Beautiful design in gold of rich ogival frames of leafage enclosing cinquefoils centred with leafy pomegranates and supporting, at the shoulders of the ogivals, pairs of twin cinquefoil pomegranates in smaller replica. Rare piece, with beautiful patina.

Length, 5 feet; width, 22½ inches

[See illustration]



CATALOGUE No. 195

196. DRAP D'OR CRIMSON VELVET PANEL *Broussa, XVI Century*

550. — Beautifully woven in crimson velvet enriched with gold in a design of large floral plaquettes, centred with carnation heads supporting cruciforms of 'Rhodian' lilies and carnations, the thin stems radiating from the centre; between the plaquettes are scattered blossom heads. At either end of the panel appears a row of niches, enclosing brazier-like floral motives. *Length, 43 inches; width, 25 inches*

Note: A closely similar fabric is illustrated in Paul Cornu, *La Collection Besselièvre*, plate XX, and is given to Persia; but the appearance of the characteristic Turkish carnations and lilies in the present specimen undoubtedly indicate it to be of Asia Minor origin.

[See illustration]

197. BLUE DAMASK AND MAUVE CUT VELVET CHASUBLE

Italian, Late XVI Century

65. — Of blue silk damask, patterned in beige with rows of short curving stems of flowers; orphreys of mauve velvet reserved with an allover design of rows of small alternately directed leaf motives.

198. CYPRESS-GREEN CUT VELVET COVER *Italian, Late XVI Century*

90. — Allover design of rows of short curved stems of leaves; bordered in sixteenth century green and yellow silk brocatelle.

Length, 39 inches; width, 20 inches



CATALOGUE No. 196



CATALOGUE No. 199

199. SILK-EMBROIDERED LINEN TABLE COVER

Italian, Early XVI Century

225.

Beautifully worked in gold and silver and colored threads with rich interlacing serpentine branches of leafage, broadening at the ends into deeper borders of leaf scrollings interspersed with leaping figures of animals and centred with statuary fountains.

Length, 5 feet; width, 34 inches

[See illustration above]

200. RARE DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

750.

Crimson velvet ground beautifully woven in a design of rows of superb fan-shaped carnation palmettes, enriched with pairs of delicate serrated sepal leaves.

Length, 5 feet; width, 23½ inches

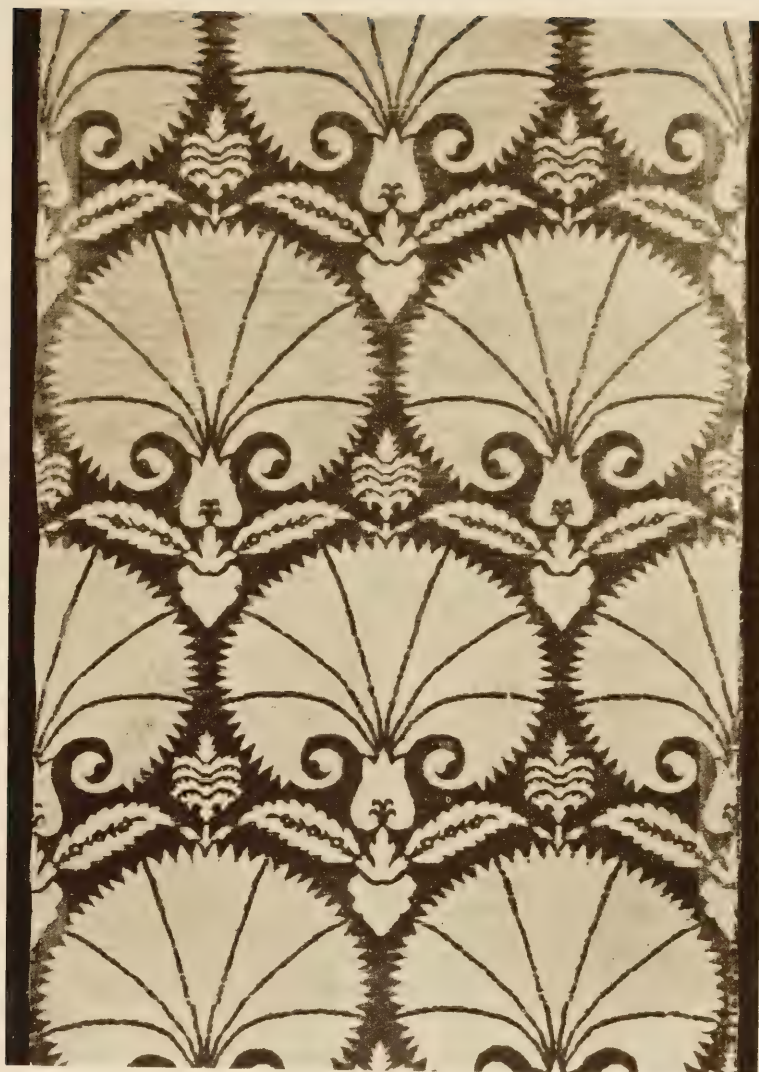
[See illustration opposite]

201. RARE DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

750.

Similar to the preceding.

Length, 5 feet 1 inch; width, 23½ inches



CATALOGUE No. 200

202. DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

550. —
Crimson ground, woven in gold with broad ribbon ogivals looped with coronets and enclosing leaf palmettes garlanded with carnations and 'Rhodian' lilies. *Length, 5 feet; width, 24½ inches*

[See illustration]

203. DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

550. —
Similar to the preceding. *Length, 5 feet; width, 25 inches*

204. ROSE-RED VELVET TABLE COVER *Italian, XVII Century*

450. —
Rare velvet of beautiful tone; trimmed with gold galloon. *Length, 5 feet 8 inches; width, 5 feet*

205. ROSE-RED VELVET TABLE COVER *Italian, XVII Century*

450. —
Similar to the preceding.

206. DRAP D'OR CRIMSON VELVET PANEL *Broussa, circa 1500*

180. —
Crimson ground, woven in gold with broad coroneted ribbon ogivals enclosing large leaf palmettes, from which spring pairs of curving 'Rhodian' lilies. *Length, 40 inches; width, 24½ inches*

207. CRIMSON SILK DAMASK COVERLET *Italian, Late XVI Century*

250. —
Woven in an allover symmetrical design of jardinières heaped with fruits and garden foliage, with pairs of pendent peony blossoms. *Length, 8 feet 9 inches; width, 9 feet*



CATALOGUE No. 202

208. FINE SILK-EMBROIDERED LINEN TABLE COVER

Italian, XVI Century

850.

Rich border worked in pastel-colored silks and gold thread with an undulating branch having scrollings of flowers and wheatears; vandyked edging. Borders are hemstitched on the inside and support inner end borders of similar design; two-handled vases of wheat with scrolling stems of carnations, tulips and strawberries appear in the inner corners of the panel. Rare piece, in beautiful preservation.

Length, 7 feet; width, 3 feet 5 inches

Collection of Princess Altieri, Rome

[See illustration]



CATALOGUE No. 208

209. GOLD BROCADED CRIMSON SILK DAMASK BALDACCHINO

Venetian, XVII Century

575. Crimson silk ground *damassé* with leafage surmounted by a *chinoiserie* design of rows of swaying stems of blossoms, springing from *jardinières* and alternating with rows of garden vignettes depicting fountains and round pergola arches; damask border trimmed with fringe. Rare.

Effective length, 6 feet 9 inches; width, 5 feet 9 inches; depth of border, 8 inches

[See illustration]

210. GOLD BROCADED CRIMSON SILK DAMASK TABLE COVER

Venetian, XVII Century

145. Design similar to that of the preceding; fringed.

Length, 41 inches; width, 40 inches

211. BROCATELLE AND SILVER BROCADE ALTAR FRONTAL

Venetian, XVII Century

50. Of golden-yellow brocatelle, woven with a minute allover floral design; the upper panel of silver brocade developing a tiny palmette design on a ground of shell-pink silk. Trimmed with silver galloon and gold fringe.

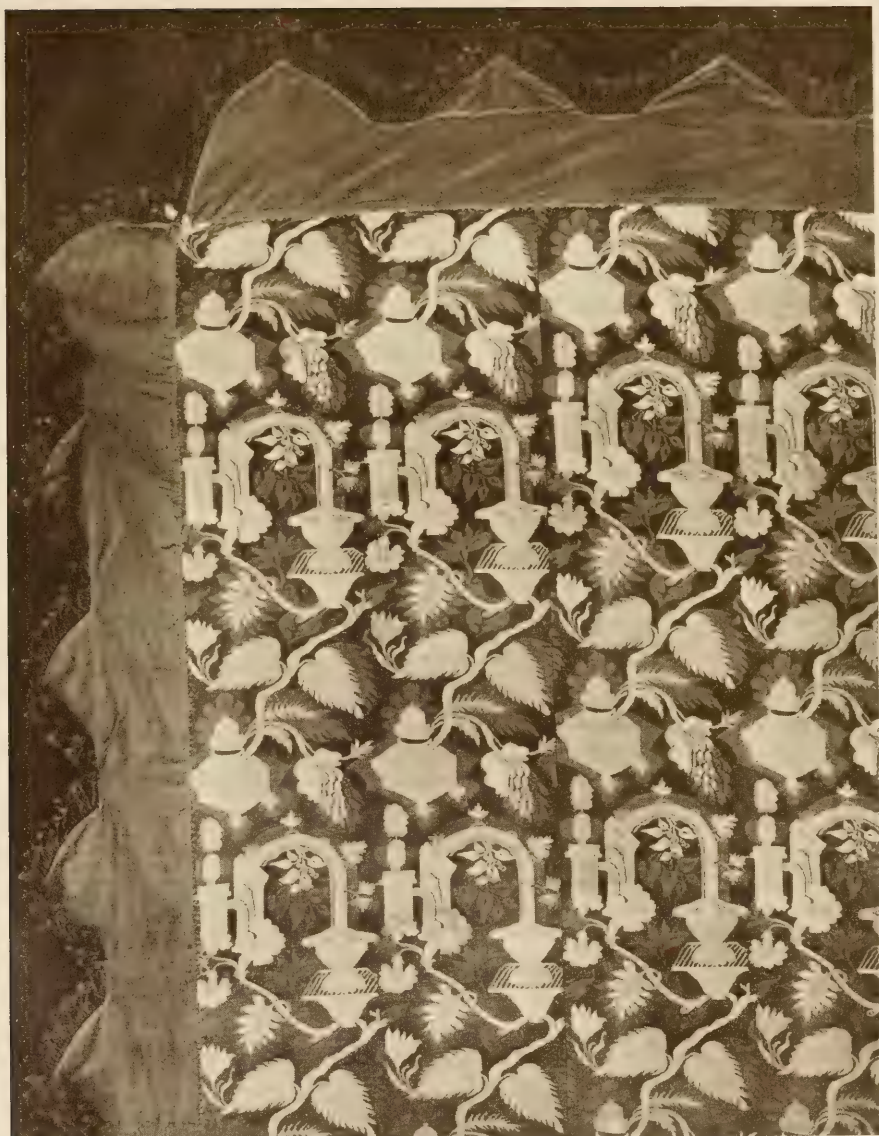
Length, 5 feet 1 inch; depth, 37 inches

212. ROSE-CRIMSON VELVET COVERLET

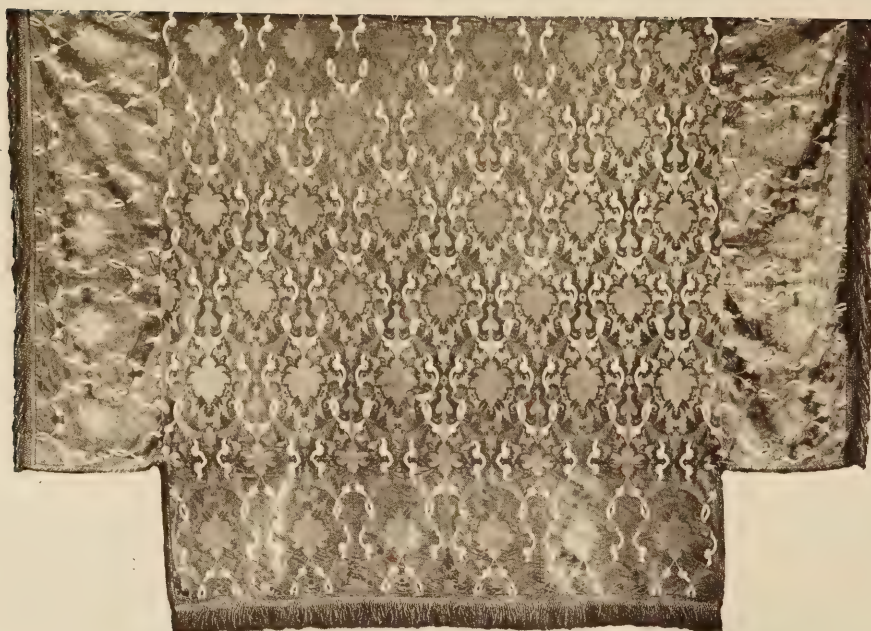
Italian, XVII Century

1350. Beautiful velvet of rare tone; trimmed with gold galloon.

Length, 8 feet 4 inches; width, 6 feet 6 inches



CATALOGUE No. 209



213. SUMPTUOUS GOLD AND SILVER BROCADED
CRIMSON DAMASK CANOPY

Venetian, XVII Century

825 Ground of crimson silk damask, brocaded in gold and silver threads on yellow silk, in a symmetrical design of ogival ribbon scrollings centred with silver palmettes and enriched with conventional leafage and flowers; border trimmed with gold fringe.

Effective length, 8 feet 6 inches; width, 5 feet 5 inches; depth of border, 17 inches

[See illustration above]

214. MOSS-GREEN CUT VELVET COPE

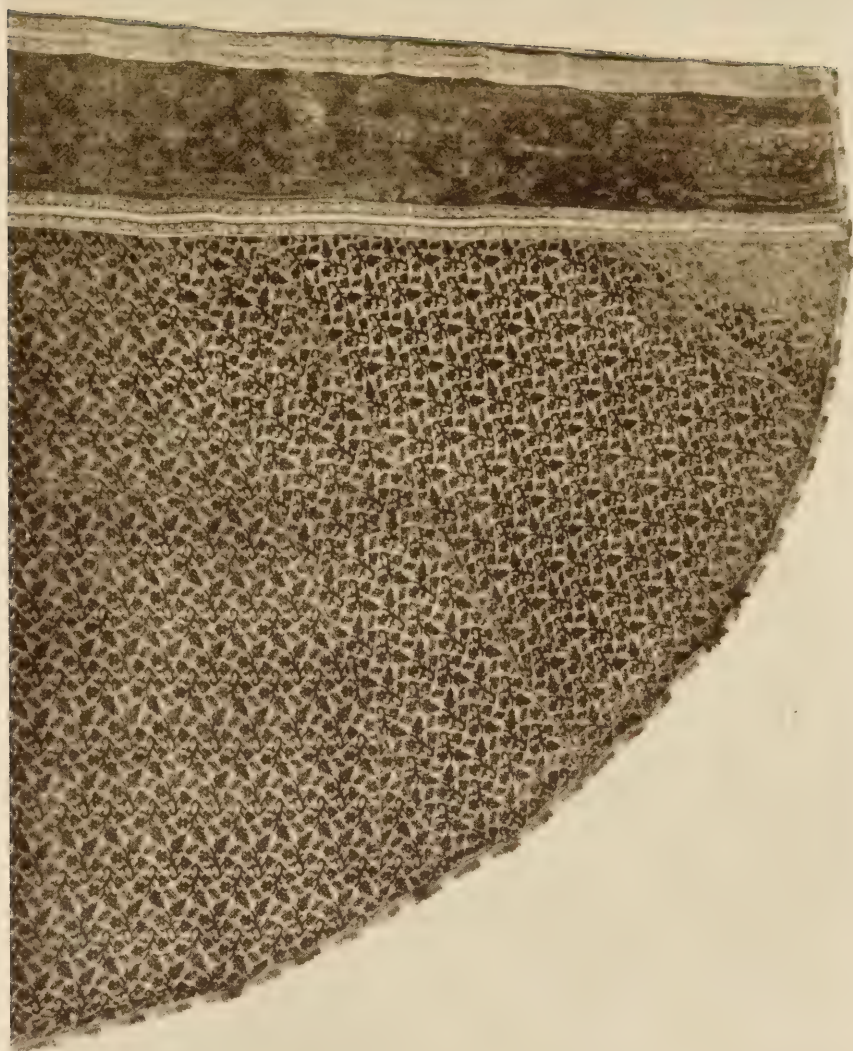
Italian, Late XVI Century

800 Silk ground beautifully woven with a small allover design of tiny curving stems of flowers and leaves; orphreys of figured green velvet with mauve ground. Trimmed with velvet galloon.

Length, 9 feet; depth, 50 inches

Note: A rare specimen; beautifully preserved.

[See illustration opposite]



CATALOGUE No. 214

215. SIENESE SILK PALIO BANNER

40. — CONTRADA AQUILA. Of yellow silk; blue strap medallion centred with the figure of a crowned two-headed eagle.

Length, 5 feet 3 inches; width, 5 feet

216. SIENESE SILK PALIO BANNER

60. — CONTRADA TARTUCA. Field of yellow and sky-blue, centred with a brown shield charged with a painted tortoise amid white daisies.

Length, 5 feet 3 inches; width, 5 feet

217. SIENESE SILK PALIO BANNER

50. — CONTRADA GIRAFFA. Of red silk, centred with a scrolled white cartouche painted with a giraffe and attendant, surmounted by a banderolle, inscribed: UMBERTUS I DEDIT.

5 feet 1 inch square

218. SIENESE SILK PALIO BANNER

50. — CONTRADA GIRAFFA. Similar to the preceding, with two triangular fields, the second carried out in red and white stripes.

Length, 5 feet 5 inches; width, 5 feet 2 inches

219. SIENESE SILK PALIO BANNER

55. — CONTRADA ISTRICE. Design of rays in red, black and sky-blue, on a white ground; in one corner is painted a crowned porcupine.

Length, 5 feet; width, 5 feet 2 inches

220. BRUSSELS TAPESTRY

XVII Century

4,600. — NARCISSUS AT THE WELL. A richly worked landscape with a tree in the foreground overshadowing the well, with a statuary figure of Neptune holding the trident and riding upon a dolphin which forms a fountain. The youthful Narcissus, wearing blue robes and flying red cloak, with a quiver of arrows slung at his back, is bending over the coping in search of his reflection; his bow is flung idly away from him upon the plinth of the well.

Rich brocade border of masses of peonies, roses, narcissi, etc. and bunches of fruit and grapes, interrupted by bird figures and centring the upper and lower borders, hounds springing upon a deer; at the centres of the sides are crossed torches supporting oval portrait medallions. Woven in a brilliant palette of colors, enriched with silk.

Height, 9 feet 10 inches; width, 6 feet 1 inch

[See illustration]



CATALOGUE No. 220

IMPORTANT BRONZES, SCULPTURES, PAINTINGS AND RENAISSANCE FURNITURE

221. BRONZE COMPASS

German, Late XVII Century

Octagonal frame, finely chiseled.

Width, 2 3/4 inches

10. —

222. BRONZE MORTAR

Tuscan, XVI Century

Flaring rim and body enriched with vertical bands of nulled ribbon ornament.

Height, 3 3/4 inches

50. —

223. BRONZE MEDALLION

Italian, XVII Century

Chiseled in bas-relief with the figure of an archangel grasping shield and thunderbolt and crushing at his feet the head of a demon, who writhes amid flames.

Diameter, 6 3/4 inches

35. —

[See illustration]

ANDREA BRIOSCO [IL RICCIO]

PADUAN: 1470—1532

[Bronze animal figurine]

224. A FROG

Crouching figure of the reptile, modeled in the characteristic Paduan manner.

Length, 7 inches

80. —

[See illustration]

225. BRONZE CANDLESTICK

Venetian, XVI Century

Baluster-form, the richly chiseled bell base with ornamental pattern of escutcheons and interlacing strap scrollings.

Height, 7 1/2 inches

85. —

226. CARVED, LAQUÉ AND PARCEL-GILDED MINIATURE BEDSTEAD

Venetian, Late XVI Century

Four-post bed, with *laqués* and parcel-gilded columnar posts carved with leafage and sustaining gilded vase finials; stretchers painted with gilded scroll design. Headboard richly carved with *ajourés* scrollings embellished with gilding. Mattress, cover and two pillows in Venetian green and gold brocade.

Height, 12 inches; length, 20 3/4 inches

70. —



CATALOGUE No. 223



CATALOGUE No. 224

227. BRONZE MORTAR

Florentine, XVI Century

60. Inverted bell-shape, with two projecting handles and molded base and rim. Height, 11 1/4 inches

228. SCULPTURED MARBLE MASK

Greek, IV Century B.C.

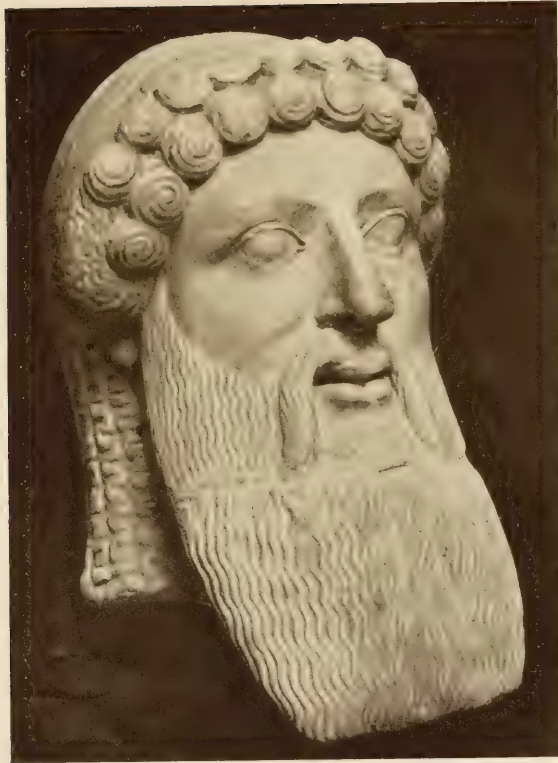
100. Head of a lion with open jaws, the mane and cheek muscles strongly treated; very fine example. Height, 12 inches

Collection of the Marquis Panciatichi, Florence

[See illustration below]



CATALOGUE No. 228



225

229. SCULPTURED MARBLE HEAD OF ZEUS

Greek, Early V Century B.C.

Powerfully modeled head of the god, with spade beard, modeled in conventionalized wavy lines and with a band of short snail-like curls about his forehead. [Bears an ancient restoration.]

Height, 13½ inches

Collection of the Marquis Panciatichi, Florence

Note: This vigorous, late archaic head dates from the late sixth or early fifth century B.C. It is stylistically comparable with the famous colossal head of an *akrolithos* in the Museum of the Thermae of Diocletian in Rome, thought to have been sculptured in Sicily.

[See illustration above]

230. PAIR BRONZE CANDLESTICKS

Florentine, XVI Century

65 Columnar baluster standard, with circular base and grease-cup; fitted for electricity. *Height, 14 inches*

231. FOUR BRONZE STATUETTES

Paduan, XVI Century

240 Allegorical female figures, in rich drapery, representing the cardinal virtues: Prudence, Justice, Government and Temperance, with their attributes. Oblong wooden bases. *Height, 8 inches*

[See illustrations opposite]

232. BRONZE MORTAR

Florentine, 1797

100 Enriched with ribbon festoons and a lower border of conventionalized acanthus-leaf ornaments. On molded rim the following inscription: NICASIO TORRES LO FUSE—PER FRANCESCO MARIA BIANCHINI A. D. MDCCLXXXVII.† *Height, 9½ inches*

[See illustration below]



CATALOGUE No. 232



CATALOGUE No. 231

BENVENUTO CELLINI [SCHOOL OF]

FLORENTINE: XVI CENTURY

[Bronze Medallion]

233. *A FEAST OF THE GODS ON MT. OLYMPUS*

110. Deities feasting in groups in a wooded meadow; in the clouds are sporting amorini. A beautiful work, delicate in detail.

Diameter, 7½ inches

[See illustration]

ANDREA BRIOSCO [IL RICCIO]

PADUAN: 1470—1532

[Bronze Statuette]

234. *SATYR CAROUSING*

1250. Finely chiseled figure of a nude satyr with crossed legs, seated upon a wooden rock, his right hand holding up a drinking horn.

Total height, 8 inches

Note: From the Hamilton Palace Collection. Variants of the above are in the Kaiser Friedrich Museum, Berlin.

[See illustration]



CATALOGUE No. 233



CATALOGUE No. 234

ANDREA BRIOSCO [IL RICCIO]

PADUAN: 1470—1532

235

BRONZE CANDLESTICK

550

Vase-shaped stem, finely chiseled with acanthus leaves and festoons, enriched with scrolled branches; the molded spreading base with acanthus leaf border, enclosing a band of masks interrupted by flower vases and escutcheons, supported by winged sphinxes. Very fine example.

Height, 9 inches

[See illustration]



CATALOGUE No. 235



420. ANDREA CONTUCCI DA MONTE SAN SAVINO

ITALIAN: 1460—1529

[Bronze Group]

236. *MADONNA AND CHILD*

The Virgin, who is draped in a loose gown belted at the waist and a full cloak, is seated upon a rock holding the nude Child between her knees; her long hair is knotted over the ears at either side of her head, and her young face is bent tenderly downwards. *Height, 16 inches*

[See illustration]

275.

237. RARE GOTHIC CARVED WALNUT COFFRET

Italian, Early XV Century

Oblong top, front and sides carved with round-arched niches enclosing fenestral tracery, centred at the front with two kite-shaped escutcheons flanking a niche with a carved figure of St. Peter holding key and book, and standing on base inscribed with his name. Forged iron key.

Length, 27½ inches

[See illustration below]





1000.

238. SCULPTURED MARBLE STATUE OF APOLLO

Greek, V Century B.C.

An important work of the 'fine' period, depicting the nude figure of the god standing erect, the right leg crossed over the left, the right arm resting upon a tree trunk against which the body is leaning; over the left shoulder hangs a short drapery.

Height, 27½ inches

[See illustrations; detail of head above]



CATALOGUE No. 238

239. GILDED PARADE ARMET OF THE CONTE ERIZO

Italian, Early XVI Century

7200.

Finely modeled bowl, with a broad rounded crest incised with imbricated ornament; hinged visor, *repoussé* in the form of a snarling monster with hooked bird's beak, the slit of the mouth, with its pointed teeth, forming the ocularium; hinged *mentonnière*, *repoussé* with a band of fur. Neck guard in two sections; the lower molded *en torsade*. The whole helmet bears the richly patinated remains of gilding.

Height, 13½ inches

Collection of the Conte Erizo, Verona

Note: A rare helmet, dating from the earliest years of the sixteenth century. The armet was the most complete form of headpiece, and types with visors in the form of bird or animal masks were made both in Germany and Italy, and were used for parade wear. Famous specimens are in the Imperial Arsenal in Vienna and the Musée d'Artillerie, Paris. The present is one of the earliest forms of armet, and is extremely rare.

[See illustration]



CATALOGUE No. 239

240. THE UNIQUE SWORD OF THE CONTE ERIZO

Venetian, circa 1480

10,500.

Fluted symmetrical tapering blade, molded on either side with a median ridge and damascened in gold with Renaissance leaf scrollings and jardinières from the ricasso to the centre of the blade; guard with drooping and voluted quillons; quadrangular swelling grip with cartouche-shaped pommel.

The guard is superbly chiseled and gilded in a design of trailing scrolls of foliage centred with escutcheons; on one side bearing the arms of the owner, on the other a combat from classical mythology. The quillons enriched with curving stems of gilded leaves upon an enameled ground.

The grip is richly chiseled and gilded, with pairs of symmetrical Renaissance leaf scrollings supporting torsos of grotesque figures and centred again on the obverse with the achievement of the owner; on the reverse with a group of four classical warriors.

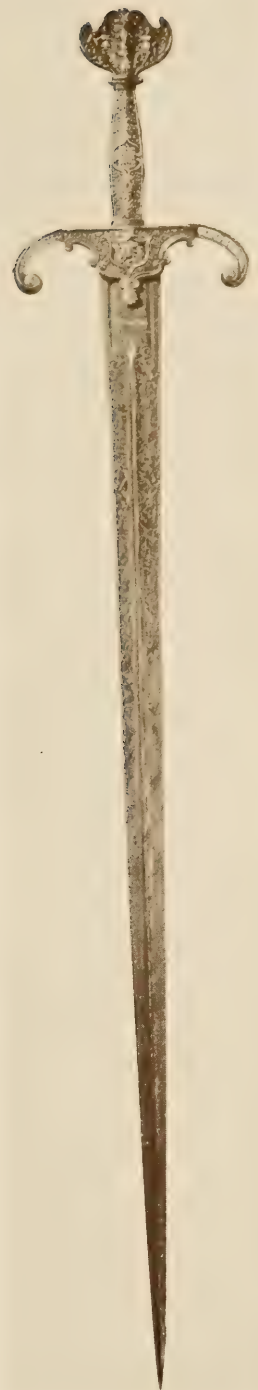
The pommel bears on the obverse a chiseled group of nymphs and warriors; on the reverse a trophy of armor and arms, flanked by two maidens; the whole standing out in beautiful gilded relief.

Length, 44½ inches

Collection of the Conte Erizo, Verona

Note: This is probably the most magnificent weapon ever offered at public sale; the hilt is a triumph of the silversmith's art, which for chastity and delicacy can only be compared with the work of a Cellini. The only known peer to the present sword is the famous Donatello sword in the Armory of Turin.

[See illustrations]



CATALOGUE No. 240

241. RENAISSANCE CARVED GILDED AND POLYCHROMED
WALNUT COFFRET

Perugian, Early XVI Century

250. Oblong molded sarcophagus top, with gilded leaf border and dented edge; carved and gilded frieze enriched with red rosettes. *Bombé* body with boldly carved and gilded leaf scrollings; enriched with green leafage and purple blossoms, on a brown ground; base with carved and gilded volutes, on lion-paw feet. Very rare, with original gilding.

Height, 16½ inches; length, 41 inches

[See illustration]

242. PAIR BRONZE PRICKET CANDLESTICKS

Tuscan, XVI Century

60. Columnar standard, molded in vase form, with flaring base.

Height, 10 inches

243. VELVET CARVED WALNUT LOW CHAIR *Florentine, XVI Century*

75. Square uprights with acanthus leaf finials; square legs with scrolled and carved frontal stretcher. Seat and back in Genoese ruby velvet of the period, trimmed with fringe.

From Giuseppe Salvadori, Florence

244. CARVED AND GILDED WALNUT SGABELLO STOOL

Tuscan, XVII Century

210. Supports richly carved in a symmetrical design of X-shaped gilded leaf scrolls centred with a shell motive; turned stretcher. Seat in Genoese crimson velvet of the period, trimmed with fringe.

[See illustration]



CATALOGUE No. 241



CATALOGUE No. 244

275. 245. BLUE VELVET AND WALNUT LOW CHAIR *Sieneſe, XVI Century*
Quadrangular uprights with acanthus leaf finials; open ſpindled back, ſupporting ſcrolled and carved crowning rail. Boxed legs and ſtretchers. Seat covered in fine old blue velvet, trimmed with fringe.

[See illustration]

800. 246. INLAID AND CARVED WALNUT COFFRET
Florentine, Early XVI Century
Oblong molded ſarcophagus top, with inlaid leaf-ſcroll pattern; front divided into three ſmall panels, with inlaid deſign of ſcrolls and masks. In the centre panel are inlaid two putti ſupporting an eſcutcheon ſurrounded with ornamental ſcrolls; at the corners are beautifully carved ſheathed caryatids. Molded and deeply carved baſe with ſcrolled gadroons centred with a mask, on lion-paw feet.

Height, 17 inches; length, 32 inches

[See illustration]

300. 247. PAIR BRONZE PRICKET CANDLESTICKS *Italian, XVI Century*
Columnar ring-turned vaſiform ſtandard, with flaring circular baſe, and bobèche with pricket. *Height, 25½ inches*

240. 248. PAIR BRONZE PRICKET CANDLESTICKS *Italian, XVI Century*
Similar to the preceding.

200. 249. PAIR SILVER-PLATED WROUGHT IRON DOOR LANTERNS
Sieneſe, XVII Century
Hexagonal lantern, fitted with panes of red and blue glaſs; crown pierced and enriched with leaf-ſcrolls, and plated with ſilver. *Height, 29 inches*

60. 250. TURNED WALNUT SIDE TABLE *Umbrian, XVII Century*
Oblong overhanging top, paneled frieze with ſingle drawer; turned and blocked legs and H-ſtretchers. *Height, 27 inches; length, 32 inches*



CATALOGUE No. 246



CATALOGUE No. 245



120.

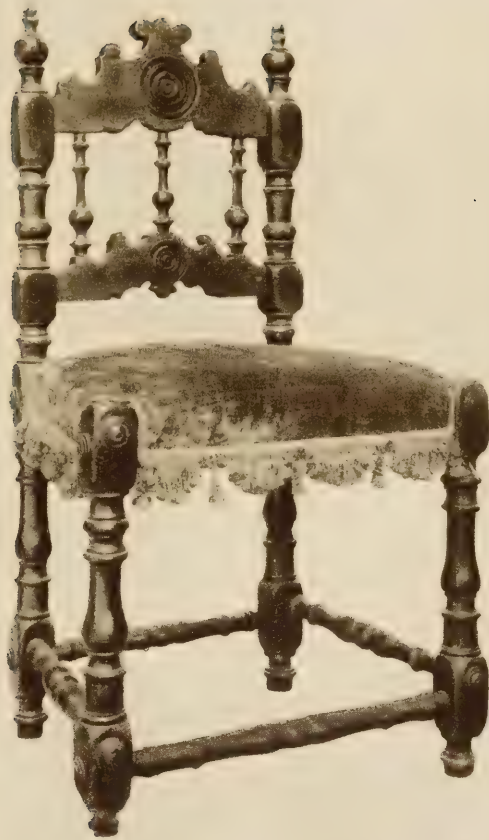
251. FINELY CARVED AND GILDED WALNUT FALDISTORIUM

Umbrian, XVI Century

Paneled frieze and frontal pendant richly carved with leaf-scrollings centred with a coronet and *fleur-de-lys*. Quadrangular uprights with knob finials; seat and cushion of Genoese crimson velvet. On baluster legs with box stretcher.

From the Stefano Bardini Collection, Florence

[See illustration]



400.

252. PAIR APRICOT VELVET AND TURNED WALNUT SIDE CHAIRS

Florentine, XVI Century

Finely turned and blocked uprights with knob finials, enclosing open back with spindles, supporting a scrolled bar enriched with circular turnings. Baluster-turned and blocked legs and stretchers. Seat in rose velvet, fringed.

[See illustration]

253. CRIMSON VELVET AND CARVED WALNUT NURSING CHAIR

Italian, Early XVI Century

130.

Quadrangular canted uprights with gilded leaf scroll finials and two scrolled slats, incised and illuminated in gold. Quadrangular arms, with frontal stretcher similarly. Seat in crimson velvet of the period, trimmed with fringe.

254. CARVED WALNUT COFFEE TABLE *Florentine, Early XVI Century*

130.

Molded top on vase-shaped ends; carved apron and stretcher.

Length, 30 inches

255. PAIR PARCEL-GILDED LAQUÉS AND VELVET FAUTEUILS

Italian, Louis XV Period

220.

Cartouche-shaped frame with moldings and floral ornament *laqués* ivory and parcel-gilded; open arms with armpads, scrolled front rail and cabriole legs. Back, seat and armpads in crimson velvet of the seventeenth century, trimmed with broad gold galloon.

Collection of the Marchesa Farinola, Palazzo Capponi, Florence

[See illustration]

256. PAIR PARCEL-GILDED LAQUÉS AND VELVET FAUTEUILS

Italian, Louis XV Period

220.

~~Similar~~ to the preceding.

Collection of the Marchesa Farinola, Palazzo Capponi, Florence

257. PAIR PARCEL-GILDED LAQUÉS AND VELVET FAUTEUILS

Italian, Louis XV Period

220.

~~Similar~~ to the preceding.

Collection of the Marchesa Farinola, Palazzo Capponi, Florence

258. PAIR PARCEL-GILDED LAQUÉS AND VELVET FAUTEUILS

Italian, Louis XV Period

220.

Similar to the preceding.

Collection of the Marchesa Farinola, Palazzo Capponi, Florence



CATALOGUE No. 255



CATALOGUE No. 260

259. PAIR PARCEL-GILDED LAQUÉS AND VELVET FAUTEUILS
Italian, Louis XV Period

220. — Similar to the preceding.
Collection of the Marchesa Farinola, Palazzo Capponi, Florence

260. PAIR PARCEL-GILDED LAQUÉS AND VELVET STOOLS
Italian, Louis XV Period

140. — *En suite* with the preceding.
Collection of the Marchesa Farinola, Palazzo Capponi, Florence
[See illustration of one on page 149]

261. PAIR PARCEL-GILDED LAQUÉS AND VELVET STOOLS
Italian, Louis XV Period

140. — Similar to the preceding.
Collection of the Marchesa Farinola, Palazzo Capponi, Florence

262. PAIR PARCEL-GILDED LAQUÉS AND VELVET STOOLS
Italian, Louis XV Period

140. — Similar to the preceding.
Collection of the Marchesa Farinola, Palazzo Capponi, Florence

263. TURNED WALNUT TABLE
Tuscan, XVII Century

220. — Oblong top with molded edge and canted corners; paneled frieze with baluster-turned legs and molded X-stretchers, enriched with pinnacle at the intersection. Height, 30 inches; length, 29½ inches

264. MOLDED WALNUT PRIE-DIEU
Bolognese, XVII Century

70. — Overhanging molded top, three drawers with molded panels and bronze knob handles. Paneled base.
Height, 35½ inches; width, 36 inches

265. PAIR VELVET AND CARVED WALNUT SIDE CHAIRS
Florentine, XVI Century

210. — Quadrangular canted uprights with acanthus leaf finials and two scrolled slats incised with leafage; quadrangular legs with pierced and voluted frontal stretcher. Seat in blue velvet, fringed.



400.

266. PAIR CARVED, GILDED AND POLYCHROMED

ALTAR CANDLESTICKS

Venetian, Early XVII Century

In the form of spirally turned, polychromed and gilded columns with Composite capitals; on circular leaf-carved base with three lion-paw feet.

Height, 43 inches

[See illustration]

TOMMASO FIAMBERTI

ITALIAN: XV CENTURY

[Sculptured marble mezzo-rilievo]

267. *MADONNA AND CHILD*

950.

Half-length figure of the Madonna in a high waisted robe with narrow folds, holding the Child against her right shoulder, His feet resting upon her right hand; her eyes are closed, her head rests tenderly against that of her Son. Plinth sculptured with an escutcheon; gilded *tabernacolo* frame. Height, 18½ inches; width, 10½ inches

[See illustration]



CATALOGUE No. 267

400.—

TUSCAN SCHOOL

XV CENTURY

[Sculptured marble group]

268. *MADONNA AND CHILD*

Seated figure of the Virgin in flowing, richly folded robes and hood, carrying the Holy Child on her lap. The finely carved face wears a tender expression.

Height, 22 $\frac{1}{4}$ inches

[See illustration]



CATALOGUE No. 268

450. —

GIOVANNI PISANO

ITALIAN: XIII CENTURY

[Gothic carved and polychromed group]

269. *MADONNA AND CHILD*

Standing figure of the Virgin in full yellow garments with light blue draped cloak and *coiffe* with veil; on her left arm she holds the draped figure of the Child, upon Whom remain traces of gilding.

Height, 13 inches

Note: This work is apparently the model for the celebrated sculpture by Giovanni Pisano in the chapel of the Scrovegni at the Arena in Padua [see illustration below]. The traces of gilding and polychrome remaining on the statue are absolutely of the period; the ground preparation is not red, as in the case of the sculptures of the end of the *trecento*, but the cold grayish blue of the epoch of the earliest Pisan carvings.

[See illustration opposite]



GROUP BY GIOVANNI PISANO
IN THE CHAPEL OF THE SCRO-
VEGNI



CATALOGUE No. 269

NINO PISANO

PISAN: LATE XIII CENTURY

9500.— [Carved, gilded and polychromed group]

270. *VIRGIN AND CHILD*

Beautiful erect figure of the Madonna, the slightly swaying figure clad in a dark blue gown and a gilded cloak clasped with a morse above her robe; the head is veiled by a hood falling away from the face. The Child, Who wears a gilded garment, is held in the hollow of her left arm, her right hand grasping the folds of her cloak.

Height, 27½ inches

Note: This work was executed by Nino under the influence of Giovanni Pisano.

[See illustration]



CATALOGUE No. 270

TINO DA CAMAINO [?]

SIENESE: XIV CENTURY

[Sculptured marble group]

450.—

271. *A SAINT WITH DONOR*

The Saint stands erect, his simply and powerfully molded head turned toward his left shoulder. Before him kneels his donor, his hands clasped before his breast, the protecting hand of the Saint falling upon his right shoulder.

Height, 31 inches

[See illustration]



CATALOGUE No. 271

NEROCCIO DI BARTOLOMMEO LANDI

SIENESE: 1446—1500

1800.

[Carved and polychromed statue]

272. *ST. CLARA*

The tall figure is robed in a dark nun's dress, over which falls a long floating dark cloak enriched with golden stars; on her breast is a medallion covered with glass and containing a relic. In her left hand she holds a book and in the right, the *teca*. Hexagonal gilded base, pierced as a repository for relics. *Height, 35 inches*

[See illustration]



CATALOGUE No. 272

2900. — JACOPO TATTI [SANSOVINO]
ITALIAN: 1479—1570
[Sculptured marble bas-relief lunette]

273. *MADONNA AND CHILD*

Half-length figure of the Virgin in high waisted robe, loose veil and flowing cloak, the head turned in profile to the left toward the nude Child, Who stands in the curve of her right arm, and Whom she holds tenderly with both hands. Border with Latin inscription.

Height, 26 inches; length, 46 inches

Note: An unusual group, exhibiting the powerful influence of Donatello, seen in the Madonna's profile and hands. The sculpture has stylistic analogies with the Virgin and Child in the Kaiser Friedrich Museum in Berlin, illustrated in Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, plate 367.

[See illustration]



CATALOGUE No. 273

GIOVANNI DELLA ROBBIA

2200. — FLORENTINE: 1469—1529
[Polychromed stanniferous enamel statue]

274. *ST. JOHN*

Full-length standing figure of the Saint, robed in a skin, covered by an aubergine cloak lined in blue, which is draped over his shoulder; the left hand holds a banderolle, the right is carried up to the breast. At either side is a border in a symmetrical design of upstanding leaf-palmettes and lilies, surmounted by a flaming vase supported on crossed cornucopiae. *Height, 50½ inches; width, 26 inches*

[See illustration]



CATALOGUE No. 274

ANDREA DELLA ROBBIA

FLORENTINE: 1435—1525

1500.

[Polychromed stanniferous enamel armorial tondo]

275. Finely modeled with a kite-shaped shield, charged as follows: *sable, a pale, between two eight-pointed stars argent*; supported upon a carved and polychromed wood shell restored at a later date. Original border formed by a garland of flowers and fruit in naturalistic colors, with green leafage.

Diameter, 30 inches

[See illustration]



CATALOGUE No. 275

300. —

VENETIAN SCHOOL

XVI CENTURY

[Sculptured marble statue]

276. *AN APOSTLE, PROBABLY SAINT MATTHEW*

Tall standing bearded figure, in corded robe and long flowing cloak interestingly draped below the waist and molded with the softened contours of the lower limbs. In the left hand the Saint holds a book; the right is carried up to support a drapery on the shoulder.

Height, 43 inches

Note: An undetermined work strongly resembling the mature productions of the Venetian Alessandro Vittoria. Compare, for example, the well-known statue in the church of S. Sebastiano in Venice and those of the Dal Zotto Collection.

[See illustration]



CATALOGUE No. 276

JACOPO TATTI [SANSOVINO]

ITALIAN: 1479—1570

1200. [Pair polychromed terra-cotta candelabra figures]

277. TWO ALTAR FIGURES OF ANGELS

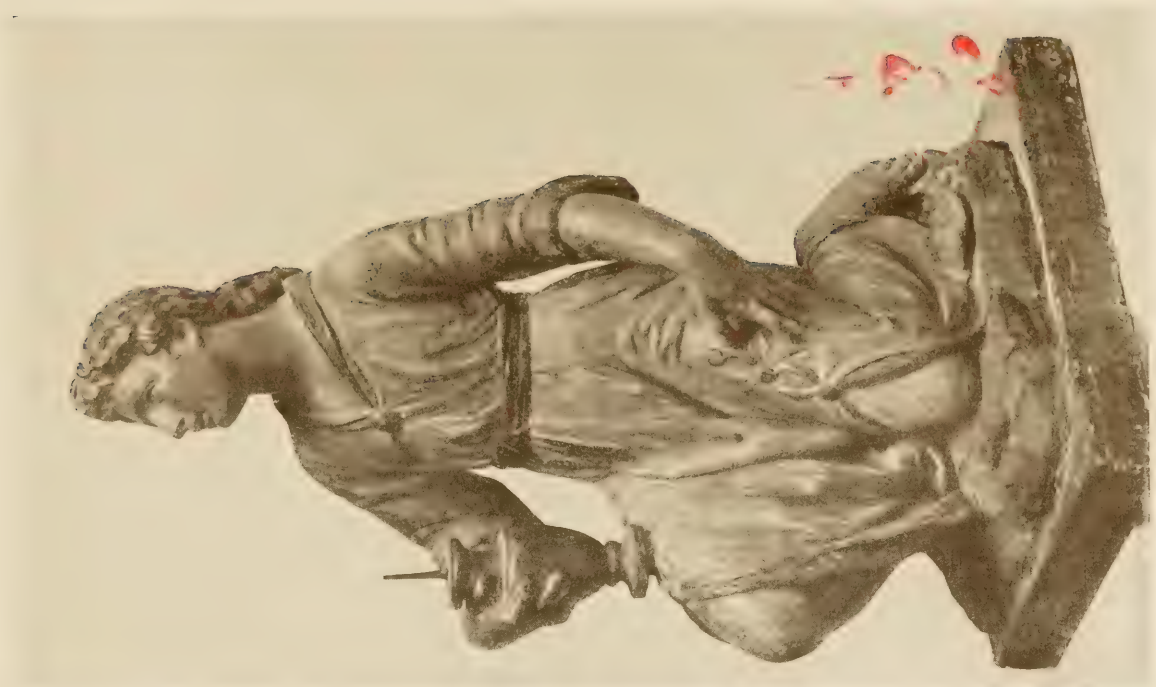
Two youthful kneeling figures in long pale blue robes, one without sleeves, and with red belt about the waist; each grasping a vase-shaped pricket torchère, which rests upon the upraised knee. Oblong base. A rare and beautiful pair. *Heights, 28½ and 29½ inches*

[See illustration]

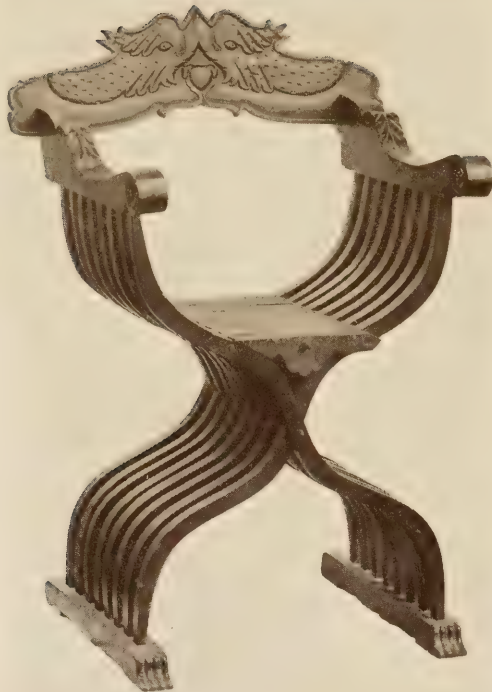
278. PAIR BRONZE PRICKET CANDLESTICKS

Italian, XVI Century

260. Columnar ring-turned vasiform standard, with flaring base and bobèche with pricket. *Height, 30 inches*



CATALOGUE No. 277



279. CARVED WALNUT SAVONAROLA CHAIR

Venetian, Late XVI Century

625

Curule frame of eight laths supporting molded arms, enriched with carved rosettes and acanthus leaves; crowning rail molded and carved with two dolphins. Bar feet with lion-claw toes.

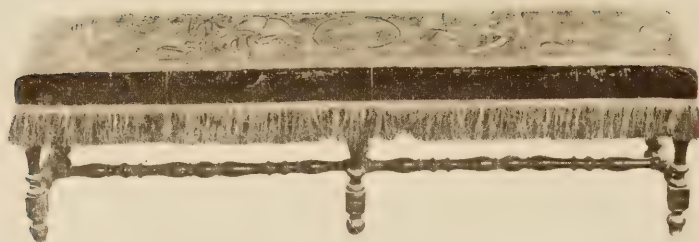
Note: A very rare chair by reason of the carving of the arms, which is virtually unique.

[See illustration]



- 175
280. CARVED WALNUT CREDENZA *Piedmontese, Late XVI Century*
 Oblong molded and dentiled top, double doors paneled and centred
 with carved cartouches enclosed by voluted scrolls and flanked by stiles
 enriched with imbricated roundels; molded base.

Height, 43 inches; length, 6 feet 2 inches



CATALOGUE No. 281

281. TAPESTRY TURNED WALNUT BANQUETTE

Umbrian, XVII Century

1600.

Oblong top covered in tapestry developing two canopied bunches of flowers centred with a hunting medallion with female supporters, flanked by sheathed caryatids enriched with fruit and leafage. On six baluster-turned and blocked, stretchered legs.

Length, 5 feet 10 inches

[See illustration above]

282. PAIR BLUE DAMASK CARVED AND
TURNED WALNUT STATE CHAIRS

Tuscan, XVI Century

1050.

Square back with gilded acanthus leaf finials; flat molded arms, baluster-turned legs on bar feet; leaf and volute-carved gilded frontal stretcher. Back and seat in blue damask.

[See illustration of one opposite]



CATALOGUE No. 282



CATALOGUE No. 283

300. —

283. CARVED WALNUT LECTERN

Sieneſe, XVI Century

Sloping book reſt with carved and ſcrolled pediment; on double baluſter-turned peſtetal enriched with guilloche bands and gadrooning, ſtanding on trilateral baſe carved with a vaſe encloded by three reverſe ſcrolls; claw feet.

Height, 5 feet 3 inches

[See illuſtration]

2,900. —

284. QUATTROCENTO CARVED
WALNUT AND BLUE
VELVET DANTESQUE CHAIR

Florentine, XV Century

Heavy ſcrolled and roſetted arms, on curule frame centred with a boſs and arranged for folding; on bar feet terminating in lion-paws. Back and ſeat cuſhion in fine blue velvet, trimmed with fringe.

[See illuſtration oppoſite]

2,900. —

285. QUATTROCENTO CARVED WALNUT AND
BLUE VELVET DANTESQUE CHAIR

Florentine, XV Century

Similar to the preceding.



CATALOGUE No. 284

286. WALNUT CREDENZA

Sieneſe, XVI Century

140. Oblong molded and dented cornice; frieze with two molded drawers having bronze handles, ſurmounting double doors with bronze handles and paneled pilasters, Molded baſe.

Height, $47\frac{3}{4}$ inches; width, $37\frac{3}{4}$ inches

287. PAIR PEACH VELVET AND TURNED WALNUT ARMCHAIRS

Ligurian, Late XVI Century

1800. Seat and low back in fine deep peach-colored Genoese velvet with fringe; uprights with mascaron finials. Knob-turned arms and supports enriched at their juncture with finely carved heads; knob-turned and blocked legs and stretchers. Rich original patina.

[See illustration of one]

288. PAIR PEACH VELVET AND TURNED WALNUT ARMCHAIRS

Ligurian, Late XVI Century

1500. Similar to the preceding.

289. TURNED WALNUT SIDE TABLE

Sieneſe, Late XVI Century

110. Oblong overhanging top, frieze with one paneled drawer having turned knob handle. Turned and blocked tapering legs with box stretcher.

Height, 33 inches; length, 39 inches

290. PAIR BRONZE AND FORGED IRON STANDING CANDLESTICKS

Italian, XVI Century

400. Scrolled tripod, enriched with tendril ornaments; on diſc feet. Round ſtandard adorned with bronze knobs; bronze candle bobèche.

Height, $59\frac{1}{2}$ inches



CATALOGUE No. 287

291. WALNUT BANQUETTE IN APPLIQUÉ-EMBROIDERED VELVET

Ligurian, XVI Century

300

Oblong top covered in crimson velvet, centred with a panel of satin with Renaissance *appliqué* embroidery of leaf-scrolls in yellow silk, enriched with gold threads. On six columnar legs joined by box stretcher.

Length, 56 inches

292. WALNUT BANQUETTE IN APPLIQUÉ-EMBROIDERED VELVET

Ligurian, XVI Century

275

Similar to the preceding.

293. CARVED WALNUT CASSONE

Venetian, XVI Century

550

Oblong leaf-carved top, front with stiles beautifully carved with lion masks supporting beribbioned escutcheons, and centred with an oval panel, richly carved with anthemion motives flanking an allegorical armored figure. Molded leaf-carved base, on voluted and leaf-carved feet.

Height, 25 inches; length, 5 feet 7 inches

[See illustration]



CATALOGUE No. 293

294. PAIR CRIMSON VELVET AND CARVED WALNUT SIDE CHAIRS

Brescian, Late XVI Century

140.

Square canted uprights with scrolled and reeded finials; single voluted slat; baluster-turned and blocked legs with box stretchers. Seat in Genoese velvet of the period, trimmed with fringe.

[See illustration of one]

295. PAIR CRIMSON VELVET AND CARVED WALNUT SIDE CHAIRS

Brescian, Late XVI Century

140.

Similar to the preceding.

296. PAIR CRIMSON VELVET AND CARVED WALNUT SIDE CHAIRS

Brescian, Late XVI Century

150.

Similar to the preceding.

297. CARVED WALNUT LIBRARY TABLE

Tuscan, XVI Century

110.

Oblong molded top on molded and vase-shaped ends with bar feet; ~~long~~ molded traverse. Height, 27 $\frac{1}{4}$ inches; length, 55 inches

298. PAIR GOTHIC FORGED IRON TRIPOD

PRICKET CANDLESTICKS

Florentine, XIV Century

85.

Straight round standard adorned with knop, on three arched legs. Height, 43 inches



CATALOGUE No. 294

299. TOOLED LEATHER AND WALNUT SIDE CHAIR

Sieneſe, XVI Century

120. — Cantd back of leather, tooled with an eſcutcheon; leather ſeat with fringe, on X-shaped ſtretched frame. Back with gilded ſhell finials.

[See illuſtration]

300. QUATTROCENTO INTARSIA WALNUT CASSONE

Florentine, XV Century

130. — Oblong molded top and baſe, enclosing front and ſides inlaid with tulips and honeysuckles ſupported on undulating branches.

Height, 18¼ inches; length, 46 inches

[See illuſtration]



CATALOGUE No. 300



CATALOGUE No. 299

FLORENTINE SCHOOL

XV CENTURY

[Diptych]

301. *THE ANNUNCIATION*

1700. The left wing represents the kneeling Angel in green dress and crimson drapery, the right hand raised in salutation; the right wing, the seated figure of the Virgin, with hands crossed over her breast and her head turned in profile to the left, wearing crimson gown and blue cloak and reading at a lectern. Pointed gilded tabernacle frames.

Height, 26 inches; width of each, 10½ inches

[See illustration]



CATALOGUE No. 301

GIOVANNI DI PIETRO [Lo SPAGNA]

UMBRIAN: OP. 1500—1530

302. *ECCE HOMO*

450.

Three-quarter nude figure of the Savior, crowned with thorns, His hands crossed to show the wounds of the nails and with a gash in His right side; mountains and trees appear in the background. In Renaissance painted and gilded tabernacle frame, with Latin inscription.

Panel: Height, 15 inches; width, 10½ inches

Height of tabernacle, 25¾ inches

[See illustration]



CATALOGUE No. 302

BARTOLOMMEO PACCHIAROTTO

SIENESE: XV—XVI CENTURY

303. *MADONNA AND CHILD WITH S. GIROLAMO
AND S. ROCCO*

1100.

Wistful three-quarter length figure of the Madonna in red robes, with a white wimple over her fair hair; on her lap she holds the nude Child. Behind her, at left and right, appear S. Rocco and the bearded S. Girolamo; all four figures are crowned with haloes and painted against a gilded brocade background. In Renaissance painted and gilded frame. *Panel: Height, 20½ inches; width, 15½ inches*

[See illustration]



CATALOGUE No. 303

350.—

DOMENICO PANETTI

EMILIAN: 1460—1530

304. *ST. JEROME*

Tall figure of the bearded Saint against a background of mountain landscape; draped in green and red robes, with a rope girdling his waist. In his left hand, a cross, in the right a stone, which he holds pressed against his breast. In gilded tabernacle frame.

Panel: Height, 44¾ inches; width, 19½ inches

Collection of Charles Butler, Esq., Warrenwood, Hatfield

[See illustration]



CATALOGUE No. 304

FRA BARTOLOMMEO DI S. MARCO

TUSCAN: 1475—1517

500. —

305. *THE ANNUNCIATION*

The Virgin, in crimson gown and blue cloak, is seated at the right beneath a green canopy, an open book on her lap; before her kneels the Angel with crossed hands, holding a graceful branch of lilies. From a dark cloud in the left background, God the Father looks down, blessing the scene; He is surrounded by three cherubs. The Holy Spirit, in the form of a dove, flutters in the centre. In gilded frame. Emblem of Fra Bartolommeo below, at centre.

Panel: Height, 28 inches; width, 22½ inches

[See illustration]



CATALOGUE No. 305

BASTIANO MAINARDI

TUSCAN: 1466—1513

306. *TOBIAS WITH THE ARCHANGELS*

2800.

A group of three winged archangels with haloes, the central figure that of St. Michael with sword and scales, wearing a short draped doublet; at the left appears Gabriel in flowing brown robes and scarlet cloak, holding a lily; at the right, Raphael in a red gown and violet-gray cloak, holding a carpenter's plane and grasping by the hand the diminutive figure of Tobias, who wears a short green dress with red stockings and holds in his hand a fish. In Renaissance polychromed and gilded tabernacle.

Panel: Height, 17 inches; width, 16¾ inches

Height of tabernacle, 25 inches

[See illustration]



CATALOGUE No. 306

RONDINELLI [WITH GIOVANNI BELLINI]
VENETIAN: XV-XVI CENTURY

307. ST. JOHN THE EVANGELIST

2700.

Half-length figure with curly brown hair, in green robes with a red cloak over his shoulders. His head is inclined to the right, as he glances down at a book bound in a jeweled cover. Frame of the period.

Panel: Height, 25½ inches; width, 19 inches

Note: The present painting is believed on strong grounds to have been executed during the two years in which Rondinelli worked in the *atelier* of Giovanni Bellini; in the opinion of Dr. Pietro Toesca, Professor of the History of Art at the University of Rome, the work is entirely from the brush of Giovanni Bellini. In any case, the grandiose quality of the composition and the richness of the color mark the painting as one of high importance.

[See illustration]



CATALOGUE No. 307

LORENZO DI NICCOLÒ GERINI

TUSCAN: OP. 1400—1440

[Polyptych]

308. *MADONNA AND CHILD WITH FOUR SAINTS*

1/1000. In the central arched panel is the Virgin in crimson robe and dark blue mantle, the Holy Child, in a long rose-colored dress, standing on her left knee; above, in the triangular pediment, is a medallion with the figure of God the Father. St. John the Baptist and St. Agatha, in rose and scarlet robes respectively, and carrying their emblems, are portrayed in the right wing, their niches surmounted by twin pediments with medallions containing busts of two evangelists. The left wing depicts the draped figures of St. Lawrence in scarlet gown and St. Anthony in green cloak, also surmounted by medallion portraits of evangelists. Along the base runs a frieze, in three sections, painted with the escutcheons of the owner and scenes from lives of the above saints: The Death of St. Anthony; St. Lawrence before the Roman Emperor; The Mourning for Christ; Christ Baptised by St. John, and The Martyrdom of St. Agatha; on the stiles are figures of SS. George and Jerome. Dated 1404.

Height, 67 inches; length, 80 inches

Note: A beautiful altarpiece in absolutely original condition.

[See illustration]



JACOPO ROBUSTI [TINTORETTO]

VENETIAN: 1512—1594

309. ST. SEBASTIAN

775 Beautifully delineated three-quarter length nude portrayal of the Saint, an arrow piercing his groin; his right arm is uplifted and curved over his drooping head. Background of woodland and blue sky.

Height, 39½ inches; width, 32 inches

Note: This picture has been examined by Dr. Richter and Dr. Mayer, both of whom have unqualifiedly pronounced it to be a genuine work of Tintoretto; Dr. Mayer further expressed the wish to have a photograph of the painting for inclusion in his monograph on Tintoretto.

[See illustration]



CATALOGUE No. 309

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696—1770

310. HEAD OF A RABBI

10,500. — A vigorous portrait, with expressive eyes and brown moustache and beard; he wears the picturesque costume of his time, with a hooded cloak, lined in white, and around his neck a heavy gold chain with a medallion and jewels; in his left hand is a book. Brownish background.

Height, 23 $\frac{1}{4}$ inches; width; 19 inches

Note: This strong and expressive portrait is unquestionably a work of the best period of the elder Tiepolo. His son, Giovanni Domenico Tiepolo, engraved the painting in the collection of his father's works published by him posthumously.

[See illustration]



CATALOGUE No. 310

1100 JACOPO ROBUSTI [TINTORETTO]
VENETIAN: 1512—1594

311. *PORTRAIT OF A GENTLEMAN*

Bust-length portrait of a man with drooping moustache and long gray beard, dark eyes and a rosy complexion; he wears a dark cloak and is painted against a sombre green background. Richly carved and gilded frame.

Height, 26 inches; width, 21½ inches

[See illustration]



CATALOGUE No. 311

GIOVANNI BATTISTA PITTONI

VENETIAN: 1690—1767

312. *MADONNA AND CHILD WITH ST. JOSEPH
AND ST. JOHN*

550 — The Madonna in rose-pink robe and blue cloak is seated upon a billow of cloud and holds the Child upon her lap; at her right is St. Joseph, and in the right foreground the kneeling figure of St. John, with a cherub embracing a white lamb at the feet of the group. In the background, a balustrade and arch, half hidden by a green curtain in which are two cherub-heads. Gilded tabernacle with carved and gilded rosettes. *Height, 46 inches; width, 28 inches*

Collection of Stefano Bardini, Florence

[See illustration]



CATALOGUE No. 312

1300.

JOSEPH FLIPART
VENETIAN: 1721—1797

313. *LADY AND HUNTSMAN*

Half-length figure of a lady in white gown and blue cloak, her head turned towards the observer; at her side, his elbow resting on a hidden support, stands the hunter, his gun over his shoulder, presenting his companion with a bird. Background of dark cloudy sky, with trees at left. *Height, 34½ inches; width, 28 inches*

Note: This painting has been examined by the well-known expert on Venetian painting, Prof. Fiocco of the Accademia in Venice; he considers it to have been painted by Flipart during the period when he was summoned to Madrid by the King of Spain, after the death of G. B. Tiepolo.

[See illustration]



CATALOGUE No. 313

PIETRO LONGHI
VENETIAN: 1702—1785

314. *THE TOILETTE*

1600. A hairdresser in brown coat is curling the fair hair of a lady dressed in a full yellow gown, with a short white *peignoir* over her shoulders. Around her are grouped a servant, a child and an admirer with his dog.

Height, 22½ inches; width, 18 inches

[Companion to the following]

[See illustration]

PIETRO LONGHI
VENETIAN: 1702—1785

315. *THE CONCERT*

1600. Two young men in costumes of the period are entertaining two young ladies by an informal musicale; one plays the violin, the other a 'cello. In the background, a draped interior.

Height, 22½ inches; width, 18 inches

[Companion to the preceding]

[See illustration]



CATALOGUE No. 314



CATALOGUE No. 315

GIOVANNI PAOLO PANNINI

ROMAN: 1691—1768

316. *PAIR ARCHITECTURAL PAINTINGS*

2100. Representation of ruined arches and fragments of masonry, with sportive putti and allegorical figures. In the distance a seacoast, with a town at the water's edge. Height, 39 inches; width, 29 inches

GIOVANNI PAOLO PANNINI

ROMAN: 1691—1768

317. *PAIR ARCHITECTURAL PAINTINGS*

2100. One representing a part of a ruined Roman triumphal arch, with numerous figures; in the background, a distant landscape. The other depicts the ruins of a court-yard with the entrance to a temple, and allegorical figures. Height, 39 inches; width, 29 inches

FLORENTINE SCHOOL

XVIII CENTURY

318. *TWO DECORATIVE PANELS
WITH PUTTI AND FLOWERS*

3400. Three putti carrying a large beribboned festoon of massed flowers and fruits. In original frame. Panels: Height, 32 inches; length, 69 inches

Collection of Stefano Bardini, Florence

[See illustration of one]

FLORENTINE SCHOOL

XVIII CENTURY

319. *TWO DECORATIVE PANELS
WITH PUTTI AND FLOWERS*

3400. Companion to the preceding.

Collection of Stefano Bardini, Florence

[See illustration of one, page 219]



CATALOGUE No. 318



CATALOGUE No. 319

320. SUITE OF FIVE LOUIS XV LAQUÉS
AND PARCEL-GILDED FAUTEUILS

Venetian, XVIII Century

1125.

Cartouche-shaped frame painted with branches of blossoms and crested with a portrait medallion; open curved arms and supports, cabriole legs and seat rail centred with a second medallion. *Laqués* gray, the moldings and details of carving gilded. Back and seat in striped ivory floral brocade.

[See illustration of one]

Two

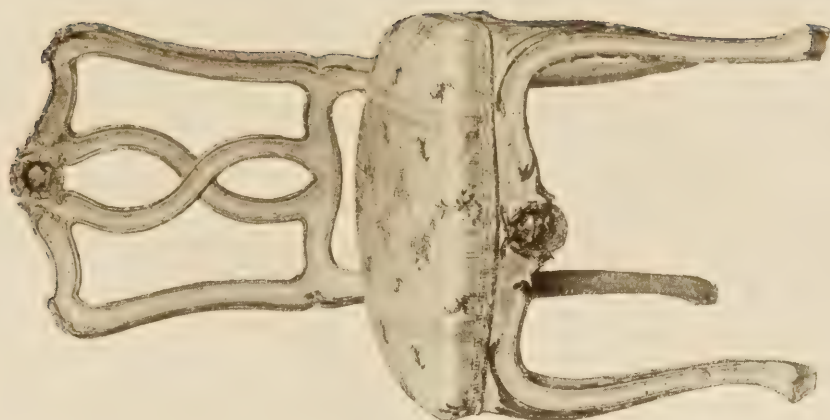
321. SUITE OF ~~FIVE~~ LOUIS XV LAQUÉS
AND PARCEL-GILDED SIDE CHAIRS

Venetian, XVIII Century

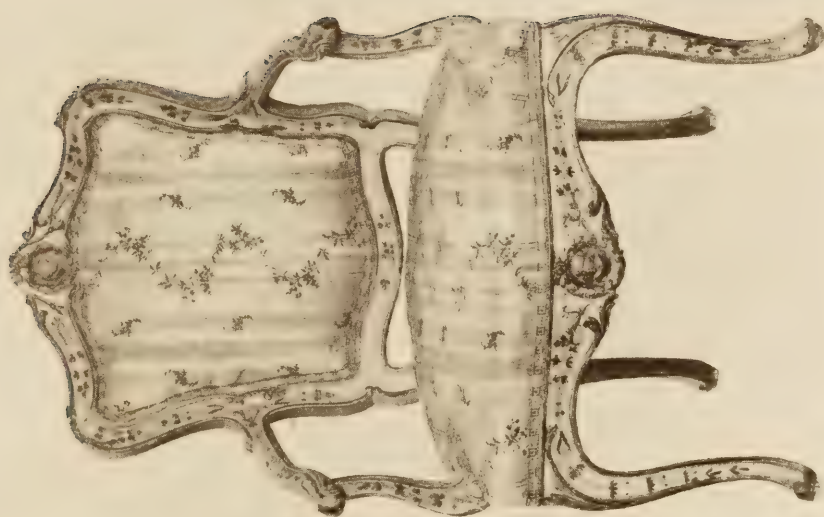
320.

Open cartouche back enclosing interlacing ribbon splat crested with a portrait medallion; cabriole legs, valanced front rail centred with a second medallion. *Laqué* in gray, moldings and details of carving gilded. Seat to match the preceding.

[See illustration of one]



CATALOGUE No. 321



CATALOGUE No. 320



225.

322. LOUIS XVI MARQUETERIE COMMUNE Lombardian, XVIII Century

Oblong top with marble slab, the front with three long drawers and inlaid all over with *marqueterie*; the upper drawer enriched with a frieze of leaf scrollings and portrait medallions, the middle drawer with elaborately scrolled leaf *rinceaux* and vases of flowers, centred with two doves. Square tapering legs.

Height, 38 inches; length, 50 inches

[See illustration above]

1900.

323. CARVED WALNUT CREDENZA

Tuscan, XVI Century

Oblong top with gadrooned edge; frieze with two paneled drawers carved with vines and having bronze handles. Double doors below with vine borders enclosed by stiles finely enriched with sheathed caryatids, the inset corners arranged with columns. Gadrooned and leaf-carved base, on lion-paw feet.

Height, 46 inches; length, 5 feet 1 inch

[See illustration opposite]



CATALOGUE No. 323

2000. —
324. EMERALD VELVET AND CARVED
WALNUT DANTESQUE ARMCHAIR *Florentine, XV Century*
Heavy scrolled arms terminating in rosettes, on curule folding frame
with a turned rosette at the intersection; bar feet terminating in fluted
ornament. Back and seat cushion in fine green velvet, trimmed with
gold galloon and fringe.



175. —
325. ADJUSTABLE LEATHER AND CARVED WALNUT
TALL-BACK STATE CHAIR *Ligurian, XVI Century*
Tall upright adjustable back, trimmed with large bronze nails and
bronze knob finials; flat voluted arms carved at the elbows with scrolls
and gadroons, on quadrangular balustered supports. Square legs
with deep scroll-carved frontal stretcher enriched with bosses. Back
and seat of brown leather, trimmed with fringe.

[See illustration above]

326. CARVED WALNUT AND WROUGHT IRON CENTRE TABLE

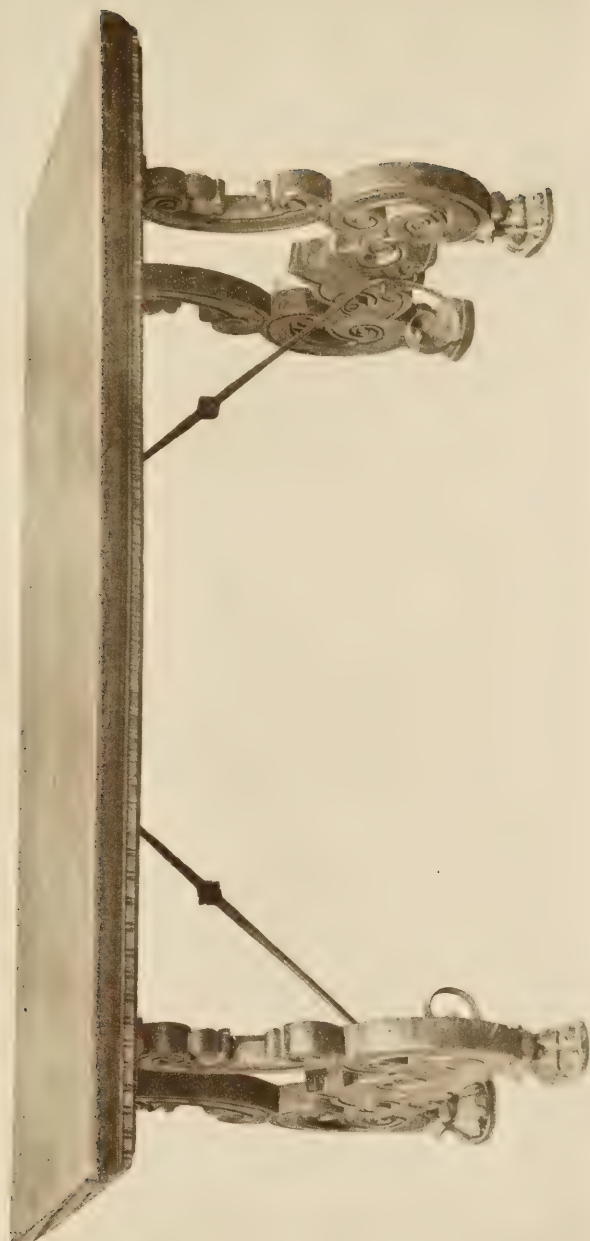
Tuscan, Late XVI Century

675

Oblong dentiled top, on finely scrolled and voluted vase-shaped end supports with leaf feet and sustaining scrolled wrought iron under braces.

Height, 34 inches; length, 6 feet 6 inches

[See illustration]



CATALOGUE No. 326

327. RARE QUATTROCENTO CARVED WALNUT DANTESQUE CHAIR

Florentine, Late XV Century

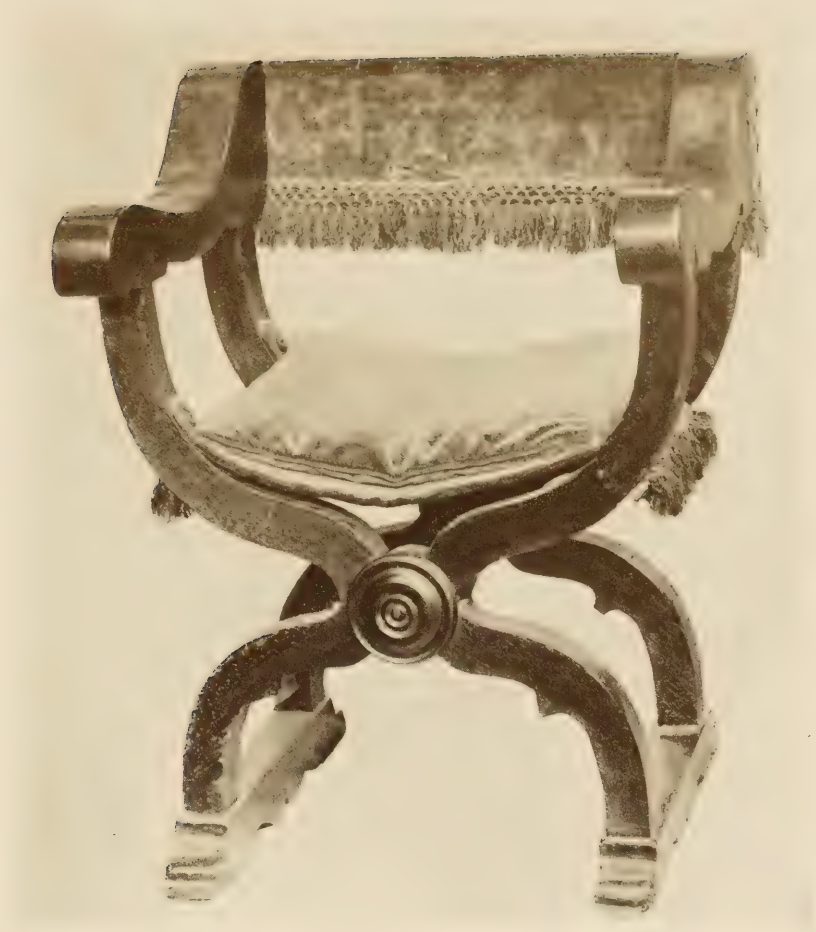
1300.

Curule X-frame centred with a turned boss; the base rails enriched with cusps; emerald-green velvet seat cushion and back valance, trimmed with fringe.

From the Stefano Bardini Collection, Florence

Note: An exceptional chair of rare proportions, unusually small in size.

[See illustration]



CATALOGUE No. 327

328. VERDURE TAPESTRY CARVED AND

PARCEL-GILDED WALNUT STATE CHAIR *Florentine, XVI Century*

850.

Square back with gilded acanthus leaf finials, flat arms on leaf-carved brackets and baluster supports; front rail carved with voluted scrollings and supported on turned and blocked stretchered legs. Back and seat in fine verdure tapestry of the period, depicting wild animals in woodland; trimmed with fringe.

From the Stefano Bardini Collection, Florence

[See illustration]



CATALOGUE No. 328

329. IMPORTANT FRENCH RENAISSANCE CARVED

WALNUT LIBRARY TABLE

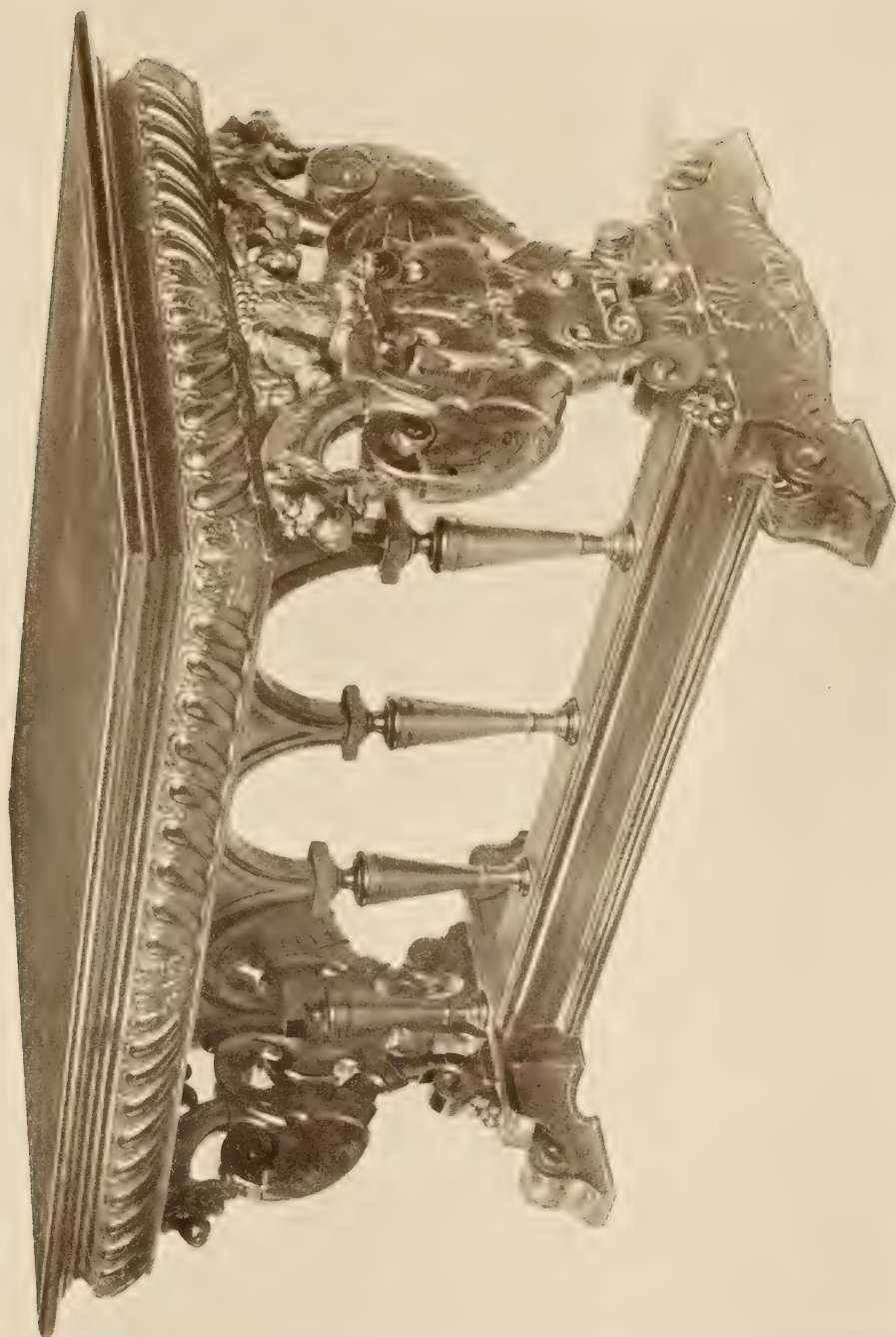
School of Dijon, XVI Century

5500

Oblong top on richly gadrooned frieze, carved with acanthus leaves at the corners and centres of sides; arcaded stretcher joining two vase-shaped ends finely carved with *adossés* monsters supporting a scrolled escutcheon, and resting on a scrolled bridge base enriched with foliage.

Height, 33 inches; length, 5 feet

[See illustration]



CATALOGUE No. 329

330. THE UNIQUE WALNUT CABINET TABLE
OF THE MANCHASOLIA FAMILY

Lombardian, XVI Century

8200.

Square top with narrow border inlay, and molded and gadrooned edge; frieze with original carved inscription: 17 JULII . PAULUS MANCHASOLIA FECID FIERI HOC OPUS . 1548. Supported on a paneled cabinet body and molded and scrolled ends enriched with carved volutes. The cabinet is fitted in front with a large upper drawer surmounting a central paneled door with volute carvings, flanked by two panels bearing the carved "Romaine" portraits of the owners. The back is similarly divided into three panels, enriched with a carved bust between interlacing branch ornaments. Upon the ends appears the finely carved escutcheon of the Manchasolia family, with crest and mantling, and monogram A M. Height, 33 inches; length, 41½ inches
Collection of Count Pallastrelli, Piacenza

Note: This marvelous table, which is absolutely without known peer, is one of the most important pieces of Italian furniture ever offered at public sale; it is in original condition and with beautiful deep brown patina. Countess Pallastrelli, from whom it comes, is a direct descendant of the Manchasolia family.

[See illustrations]



CATALOGUE No. 330 [REAR VIEW]



CATALOGUE No. 330 [FRONT VIEW]

331. RENAISSANCE FINELY CARVED WALNUT ARMORIAL CASSONE

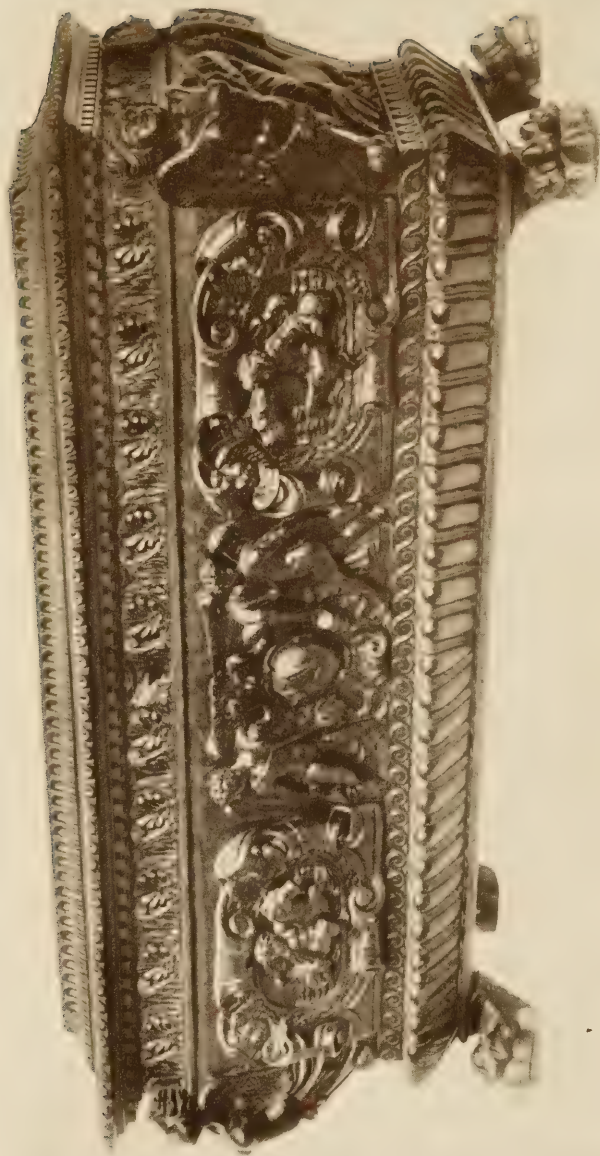
Florentine, circa 1550

171/00. - Oblong molded and fluted sarcophagus top, surmounting frieze enriched with a band of leaved anthemion motives; the corners with four beautifully modeled winged female caryatids; sides enriched with finely carved Sansovinesque scrolled oval medallions of putti riding on sea horses, with cherub heads at the corners, and enclosing an escutcheon surmounted by a mask and supported by two amorini. Gadrooned and wave-carved base, on four lion-paw feet.

Height, 32 inches; length, 5 feet 9 inches

Note: A companion piece, evidently the work of the same master, is in the Museo Nazionale, Florence, and is illustrated in Schottmüller, *Furniture of the Italian Renaissance*, 1921, No. 134. The beautiful oval cartouches exhibit the Venetian influence of Sansovino, but both pieces are evidently by a Florentine sculptor.

[See illustration]



CATALOGUE No. 331

332. IMPORTANT CERTOSINA INLAID WALNUT CABINET

À DEUX CORPS

Venetian, XV Century

2100.

Upper portion arranged as chest with upright fall front, the exterior inlaid with mosaic ornaments, centred by three rosettes. Interior discloses several drawers of different sizes and two small cupboards, similarly inlaid in ivory with rosettes. On *credenzina* base with cupboard, similarly treated with elaborate mosaic inlays formed of tiny pieces of ivory and patterned in circular medallions enclosed by borders of rosettes, etc. On scrolled and inlaid feet.

Height, 5 feet; width, 37 inches

[See illustration]



CATALOGUE No. 332

333. PAIR BRUSSELS TAPESTRY CARVED AND
PARCEL-GILDED WALNUT STATE CHAIRS *Italian, XVI Century*

7000.

Tall canted back, gilded finials unusually carved with crowned eagles; downcurved and voluted arms on supports enriched with glided acanthus; quadrangular legs, pierced and scrolled frontal stretcher. Back and seat in fine Brussels Renaissance tapestry, the former developing seated allegorical female figures and caryatids fringed in creepers, the seats, branches of fruit and blossoms flanked by putti, in mellow colors.

From the Giuseppe Salvadori Collection

[See illustration of one]

334. PAIR BRUSSELS TAPESTRY CARVED AND
PARCEL-GILDED WALNUT STATE CHAIRS *Italian, XVI Century*

7000.

Similar to the preceding, with variation in tapestry.

From the Giuseppe Salvadori Collection

[See illustration of one]



CATALOGUE Nos. 333-334

335. CARVED AND PARCEL-GILDED WALNUT ARMOIRE
OF THE SPADA

Roman, Late XVI Century

3,100.

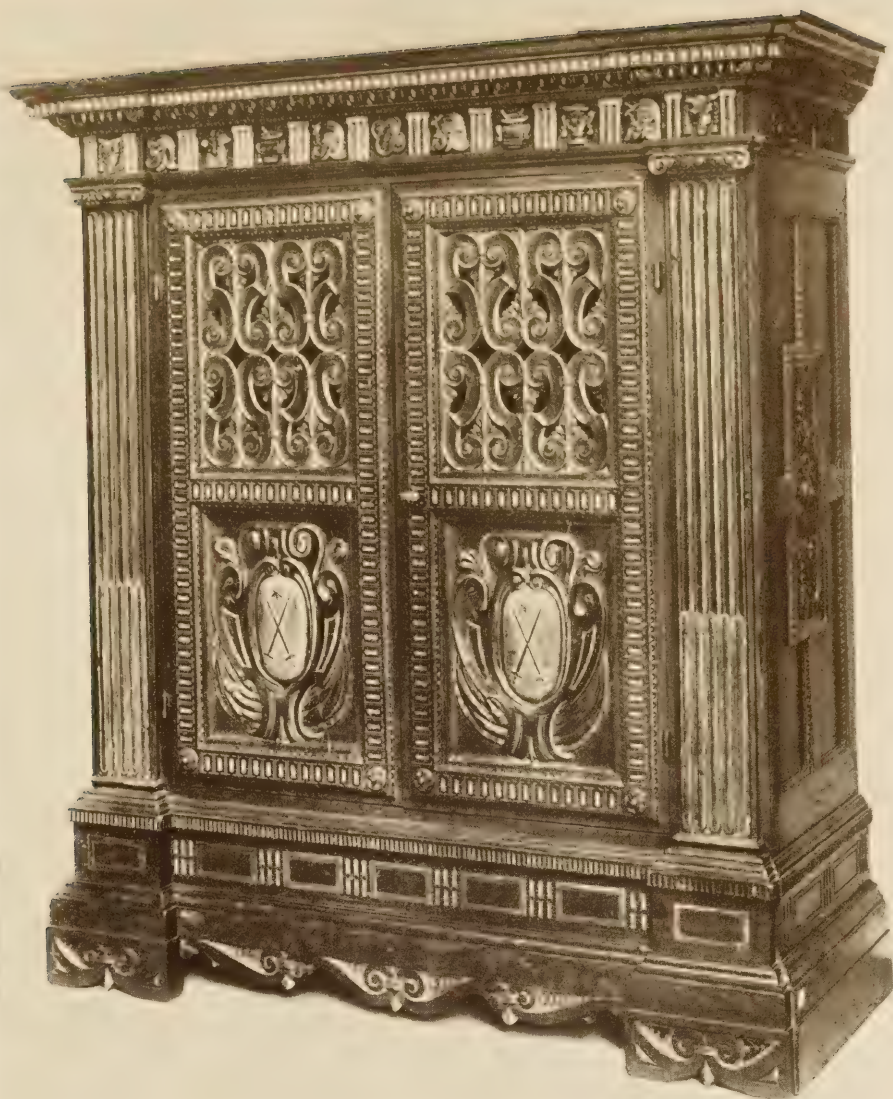
Molded and fluted top surmounting frieze carved with triglyphs enclosing classic armor motives; stop-fluted pilasters enclosing double doors with fringed and rosetted borders, each subdivided into two panels, the upper finely carved with four pairs of reversed scrolls, the lower with a scrolled escutcheon bearing the achievement of the Spada family. Fluted and paneled base, volute-scrolled apron and feet.

Height, 6 feet 5 inches; width, 5 feet 10 inches

From the Spada Family

Collection of Stefano Bardini, Florence

[See illustration]



CATALOGUE No. 335

336. IMPORTANT TAPESTRY AND PARCEL-GILDED
WALNUT STATE CHAIR

Florentine, Late XVI Century

1600.

Tall canted back with gilded voluted finials; flat molded arms on ~~baluster~~-shaped supports; square legs on bar feet terminating in claws. Back, seat and deep apron covered in fine Medicean Florentine tapestry of the period, the former developing a putto carrying a bunch of fruit within a scrolled niche, the seat and apron festooned with mascarons, fruits, etc., in soft colors. An outstanding piece in fine preservation, and distinguished for the rarity of the tapestry.

[See illustration]

337. IMPORTANT TAPESTRY AND PARCEL-GILDED
WALNUT STATE CHAIR

Florentine, Late XVI Century

1600.

Similar to the preceding, with variations in the tapestry.

338. IMPORTANT TAPESTRY AND PARCEL-GILDED
WALNUT STATE CHAIR

Florentine, Late XVI Century

1600.

Similar to the preceding, with variations in the tapestry.



CATALOGUE No. 336



339. RENAISSANCE CARVED WALNUT CREDENZA *Tuscan, XVI Century*

1300.

Oblong molded top, the frieze fluted and arranged with two drawers between dies carved with escutcheons; paneled and guilloche-carved double cupboards within pilasters enriched with leafage, the inset corners with round columns. Gadrooned base on lion-paw feet.

Height, 46 inches; length, 56 inches

[See illustration above]

340. WALNUT REFECTORY TABLE

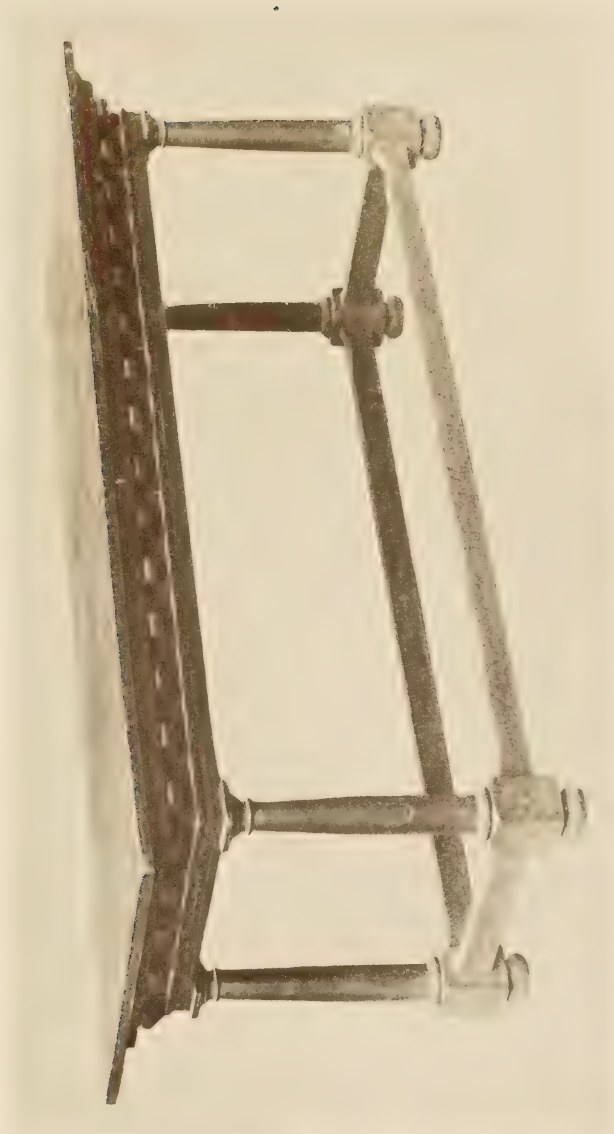
Florentine, XVI Century

390.

Oblong top with bracketed frieze; columnar legs on bun feet and joined by stretchers. *Height, 34 inches; length, 7 feet 6 inches*

From the Stefano Bardini Collection, Florence

[See illustration opposite]



CATALOGUE No. 340

341. THE CURIOUS CARVED WALNUT CABINET OF THE
"STANZA DEL DIAVOLO" *Florentine, XVI Century*

320.

Upright, with voluted pediment surmounted by turned finials, the front with leaf pendants flanked by voluted brackets; base with three paneled drawers. The front is arranged with a sliding panel with a partly covered portrait of a lady of the Rucellai family; when the panel is displaced a polychromed figure of the devil appears.

Height, 46 inches; width, 35 inches

From the Rucellai Family

[See illustration opposite]

342. TURNED WALNUT GUARD-ROOM TABLE
Umbrian, Late XVII Century

250.

Oblong top on baluster-turned flaring legs, with end stretchers supporting serpentine underbraces.

Height, 32½ inches; length, 53½ inches

From Giuseppe Salvadori, Florence

[See illustration below]



CATALOGUE No. 342



CATALOGUE No. 341

343. PAIR EMBROIDERED GREEN VELVET AND
CARVED WALNUT CEREMONIAL CHAIRS *Tuscan, XVII Century*

750.

Square back with molded and voluted scrolled arms, on baluster-turned supports; turned and blocked legs with turned stretchers. Back and seat covered in richly embroidered green velvet, cut to accommodate large embroidered candelabra motives and a scrolled floral design worked in yellow, green and red silks, finished with *appliqué* crimson velvet.

[See illustration of one]

344. PAIR EMBROIDERED GREEN VELVET AND
CARVED WALNUT CEREMONIAL CHAIRS *Tuscan, XVII Century*

750.

Similar to the preceding.

345. PAIR EMBROIDERED GREEN VELVET AND
CARVED WALNUT CEREMONIAL CHAIRS *Tuscan, XVII Century*

750.

Similar to the preceding.

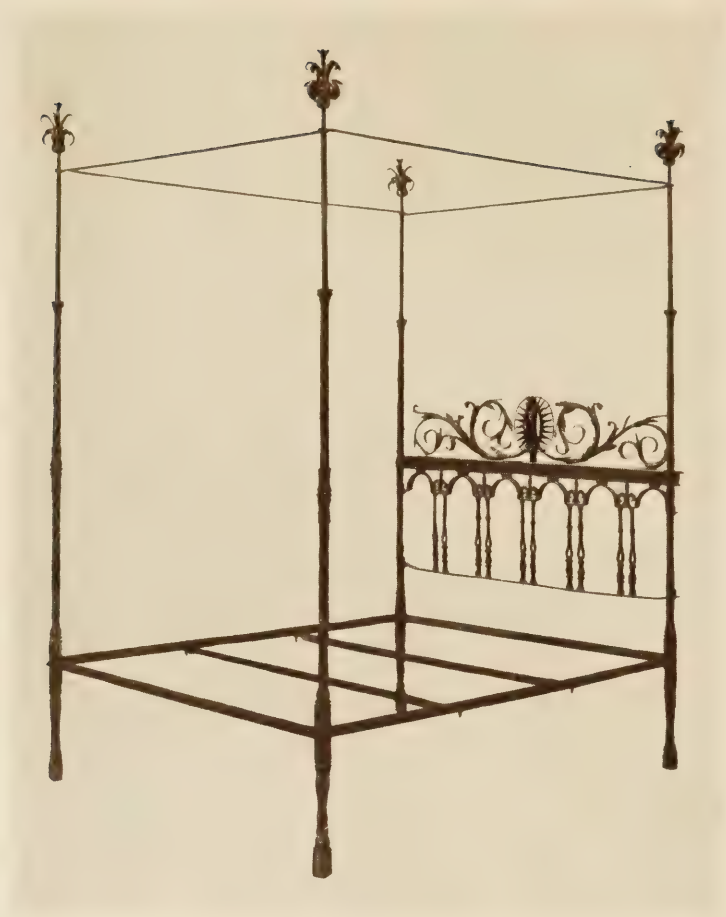
346. TWO FORGED IRON CANDELABRA *Piedmontese, XVII Century*

180.

Quadrangular spirally-turned standard on triangular base, enriched with ribbon scrolls and supporting a central candle bobèche and two curved arms for lights. *Height, 5 feet 10 inches and 6 feet*



CATALOGUE No. 343



CATALOGUE No. 347

1000. —

347. RENAISSANCE FORGED IRON FOUR-POST

BEDSTEAD OF THE FARNESE

Florentine, XVI Century

Rectilinear frame, supported on four columnar legs with finely chiseled capitals and block feet; the tall posts are wrought in ornamental form and support conventional lily finials. The back is formed by an arcade of five double balusters supporting arches and the Farnese lilies, and crested by leaf scrollings centred with a statuette of the Madonna.

Height, 8 feet 2 inches; length, 6 feet 9 inches; width, 5 feet 2 inches

Note: This important bedstead was undoubtedly the property of the Cardinal Farnese, who afterwards ascended the papal throne as Paul III; it is an extremely rare and noteworthy example of the period.

[See illustration]

348. TURNED WALNUT TRAVELING BEDSTEAD *Tuscan, XVII Century*

45. — Four-post bedstead, with six legs, arranged to dismount for traveling use. Plain ring-turned legs and posts.

Height, 5 feet 3 inches; length, 6 feet 8 inches; width, 3 feet 7 inches

Note: A rare and interesting piece of furniture, used by an Italian military leader on campaign.

[END OF SECOND AND LAST SESSION]

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